ONTARIO
DEPARTMENT OF EDUCATION

PUBLIC SCHOOL MANUALS

LANGUAGE AND COMPOSITION

PRINTED BY ORDER OF
THE LEGISLATIVE ASSEMBLY OF ONTARIO

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LANGUAGE AND COMPOSITION

MEANING AND VALUE

In the activities of the school language holds a position different from that of any other subject. Not only is it the ordinary medium used for communication, but it is also the chief instrument needed to gain knowledge in other subjects, and is, moreover, an important object of study in and for itself. Language has held the place of supremacy in school from the very beginning, at times almost to the exclusion of other subjects. How can this be accounted for? It is recognized that the development of mind and the development of language are co-ordinate, that the child can understand the world only in so far as he understands language.

As Professor Laurie says: "The main function of the school is to focus, so to speak, the life of the nation, and to bring its best elements—its language, laws, religion, ethics, art, literature, history—to bear on the young . . . . . to the making of good citizens. National life in its various forms will always be, as it ought always to be, the dominant factor in education." But a person can gain possession of this rich inheritance only in so far as he has mastered its expression by his study of language. The mother tongue is, therefore, rightly regarded as the supreme subject of study, at least in elementary education.

For our present purpose language may be defined as a system of conventional vocal or written symbols by means of which we are able to give expression to our states of consciousness. The cultivation of oral and written language, with the object of improving this means of expression, is termed composition.

THE AIM OF LANGUAGE TEACHING

As to the end to be kept in view in teaching composition there have been widely different conceptions, but these need not be discussed here. The following statement of the aim seems to be satisfactory: "To give the child judicious, systematic training in the adequate expression of clear thought." This assumes that the starting point is thought, which the mind organizes, and which is then expressed in suitable form. Consequently the three steps in due order are observation, thought, and expression. This view of the aim is thus stated in "The Teaching of English": "The general aim of elementary composition teaching seems to be, primarily, not the acquisition of an art, not the cultivation of a science, but the training of the mind through the acquisition and expression of ideas. . . . The second aim must be to teach those facts and principles of language which are the necessary media of successful expression."

Composition implies the organizing not so much of words, sentences, and paragraphs, as of thoughts and feelings. It is vain to look for well-expressed thought to spring from ill-digested ideas. But when efficient teaching has enabled the child to organize properly his impressions, his ideas, and knowledge, there arises in him, as a natural consequence, a real desire for expression. "Well-possessed knowledge differs from ill-possessed by its being a generator of power that seeks an outlet." Adequate expression is, therefore, a means and a test of the mind's capacity to organize, and the teacher's chief task is to aid the child in this organization. This work is greatly assisted (*a*) by the teacher's orderly presentation of knowledge in all subjects; (*b*) by constantly cultivating in pupils the habit of orderly expression; and (*c*) in senior grades by the sympathetic study of good literary models.

It is evident that this conception of composition differs essentially from that acted on by many teachers, whose view apparently is that in composition you cannot mark for sense but only for form. As a result the child supposes that this exercise means juggling with words and guarding always against errors in their arrangement; therefore, he does not focus his attention on saying in a clear, natural way what he has definitely in mind.

Above all the teacher should ever bear in mind that the mother tongue is to be taught not as an accomplishment, not chiefly for culture, but mainly for daily use. Language should be regarded as a living activity of the mind, as the common possession of society, which every member should acquire, to be employed as skilfully as possible. "In language, as in manners, knowledge of what ought to be done, however valuable as information, is unimportant as compared with the habit of doing it when occasion arises. The only successful teachers of composition are those who, consciously or not, assume and maintain that the only kind of good English which can be practically taught to a large class, is, not an accomplishment, but a habit."—*Barrett Wendell*

THE CHILD'S VOCABULARY

In its endeavour to develop language ability the task facing the school falls under three main heads: (*a*) to extend and clarify the vocabulary; (*b*) to make pupils familiar with varied and effective forms of expression; (*c*) to train them in habits of clear and consecutive discourse.

The acquisition of a moderately large vocabulary of fully understood words is a slow and difficult task, yet one of the highest value, for the learner by increasing his stock of understood terms increases his stock of ideas, and adds to his material for thought. The child from an intelligent home, beginning school at six years of age, has usually a vocabulary of two thousand words, more or less well known. The highly educated adult understands possibly forty to fifty thousand words, though he rarely employs more than one third of this number. It will be evident on consideration that nearly every one has two, perhaps three, vocabularies. One is made up of colloquial terms used in familiar speech; a second, employing more formal terms, is used in writing; while a third comprises words understood when read or heard but rarely employed in one's own speech or writing. The school should aim to make available in the active, spoken vocabulary a much larger proportion of terms lying practically idle in the passive vocabulary. In turn this will improve the written expression.

Though paucity of words may be due to a limited knowledge of men and things it generally indicates lax mental habits. When one becomes too careless to make clear distinctions in either thought or speech there is the tendency to forego intelligible expression and to refer to something as a thing-um-bob or a what-d'-you-call-it. Those who have no clear thought to convey feel little need for exactness in the mode of conveying it. It is a reproach even to many educated persons that their expressions are often loose, indefinite, undignified, tending to become slangy. For this the lack of good training in early years is chiefly responsible. What definite notion does a rational mind attach to such terms as "awfully nice," "perfectly lovely," as these are popularly used? Most people cease to study language when once they have such a knowledge of it as suffices for the common intercourse of daily life. In consequence the best literature is little read since its language is not understood, and there is difficulty even in comprehending the best utterances on public questions.

The undeveloped understanding cannot easily detect differences in things somewhat alike and, therefore, to such minds all classes of dogs are simply dogs, and all kinds of trees are merely trees. But this general and vague use of terms will long persist unless adequate means be taken to substitute others more precise. Improvement in definiteness is almost as important as increase in the number of words, if indeed the two can well be separated. Resulting from greater definiteness there usually arises a technical vocabulary, though in this matter different teachers often take extreme positions. In some schools all technical terms are tabooed; there are "action words," but not "verbs;" pupils are taught to "take away," but not to "subtract" one number from another. The purpose is to avoid words showing perhaps a delusive, not a real acquaintance with things. Yet the child's actual difficulty must ever be, not with the word, but with the conception. Once the idea is grasped it will be the better understood and retained by attaching to it the one fitting term. Of course it is important that technical expressions should be brought to the child's attention individually, and only after their exact meaning has become clear.

In the case of young children a serious obstacle is that they and the teacher speak almost different languages, as shown in the choice and the arrangement of their expressions. Even when the same words are used their implied meanings are by no means identical. But the teacher is not in a position to do good work until he has learned to understand pretty exactly the real purport of his pupils' speech. He is then able to draw a conclusion as to the ideas his own speech will awaken in their minds; he will realize what common weaknesses in their language need immediate attention.

It must be acknowledged that the methods taken to improve the child's vocabulary are often ineffective; indeed it can be truly said that not infrequently there is no real effort in this direction. Yet the school has serious responsibility in this matter. Not only should it aim to secure for the pupils definite meaning and apt usage of a goodly number of words, with varied forms of expression, but above all it should try to develop habits of thought and good taste in speech.

Usually the least effective way of strengthening the vocabulary is through formal dictionary definitions, given frequently in technical and abstract form. "No one, from the sight of a horse or a dog, would be able to anticipate its zoological definition, nor, from a knowledge of its definition, to draw such a picture as would direct another to the living specimen."—*Cardinal Newman.* Knowledge of meaning comes rather when the term is correctly employed to express an idea within the child's comprehension. When not explained to the child by some experience, real or imagined, or by a drawing or picture, words should be presented in their living use in sentences varied in form and meaning. The best evidence that he has understood the word is his significant use of it to express his own thought. The boy who wrote, "The baby was anonymous for two weeks after birth," could doubtless give a correct definition of *anonymous,* but he failed to apply it properly. Pupils should constantly be encouraged to employ new terms both in speaking and writing.

There are three stages in gaining mastery over new words. At first one gives heed to their sound or their written form; they may be reproduced parrot-like with no conception of their meaning. The next step may be a formal definition of meaning. But this is not yet the true language stage, since the formal definition has to be called up before the word conveys meaning. To the average Canadian

half a crown has little significance until translated into our familiar money terms. It is probable that a fair proportion of our words do not advance beyond this stage, remaining in our passive vocabulary. But a word is not really in one's stock of language until its oral or written form and its meaning have become inseparably joined, so that in using it one fixes attention not on its form, nor yet on its definition, but solely on its signification. Success in word mastery depends upon intelligent conception and frequent repetition.

If in choosing the words due regard be had to the child's comprehension, the study of synonyms may be begun in the fifth school year. With most pupils there is a strong tendency to overwork a limited vocabulary instead of employing more suitable though less familiar terms. But young children can easily be interested in observing shades of meaning in common expressions. They can readily be taught to distinguish *rock* and *stone; blind, shade, curtain; love, like,* etc., etc. Though literature offers opportunity for this study it is probable that the need of making such distinctions is more strongly felt in composition, where clearness is so important.

That many common words enshrine interesting stories should be known to pupils of the highest form. Every one realizes how firmly a brief story impresses a fact; similarly the interesting derivation of a word will so impress its meaning that this will ever remain clear. Take for instance *desultory*, derived from *de* and *salto*—to leap from one thing to another, as the skilful circus rider jumps from the back of one horse to that of another, never remaining long on any. Such a study would give a vigorous grasp of the basic meaning of words, wholly different from that gained from a definition. Professor Laurie thus sets forth the reasons for this study: "The words bound together by a common root-idea are thus better remembered, and ever after more correctly used; and let us never forget that the correct use of a *word* is the correct perception of a *thing*. Can any one doubt the value of this kind of exercise? Is it not, indeed, indispensable, if we are to take possession of our native tongue—the sole vehicle of expressing our own thoughts and understanding the thoughts of others."

The value of the dictionary and the way to use it are discussed under the head of spelling. But, in connection with his language study, each pupil should be encouraged to keep in the last pages of his exercise book a list of serviceable words as these are acquired. Often he might jot down the phrase or the sentence (if short) instead of the isolated word, since this gives a clearer insight into its meaning. In this way he might add new words possibly at the rate of ten or fifteen each week. The teacher should regularly supervise these lists, to encourage and guide the pupils in selecting the most useful words, and in incorporating them in their speech and writing.

Systematic memorization of good poetry and prose is to be highly commended in this connection. Though at times the child may be encouraged to choose passages that specially appeal to him, yet the selection should usually be made, at least in junior forms, by the teacher, as the pupil's judgment is often faulty. In the literature lesson he will have had his critical faculty exercised by choosing apt descriptive terms, or those expressing noble feeling or vigorous action, by pointing out the beauty of form and thought, or telling what he likes best in the subject-matter or in the characters represented. Then, with the meaning and the expression clearly understood, he is in a position to commit the piece to memory with the greatest benefit.

Usually the school gives pupils but little training in connected discourse. Teachers do nearly all the talking; tests made in different places show that from seventy-five to ninety per cent. of the time is monopolized by the teacher. Even in the higher grades, pupils are often not at ease when speaking on their feet, for they have not been given sufficient opportunity to express their thoughts freely under school conditions. They have been trained to give brief, perhaps fragmentary answers; indeed mere hints at answers are accepted and filled out by the teacher. Questioning has often been too detailed, admitting of but brief responses. This practice is inimical not merely to the development of language power, but to the unity of the subject, which is then seen by the children in unrelated scraps, rather than as a connected whole.

RELATIONS OF LANGUAGE TO OTHER STUDIES

Though in a general way composition has relations with all school subjects, yet with certain of these its relations are close, requiring some consideration. Usually it is assumed that his reading moulds the child's linguistic expression to a considerable extent. Yet in the earlier grades the thought and the language of his reading books are below the child's standard. In his eighth or ninth year these standards are about on a level. Thereafter, though each steadily advances, his forms of speech and range of thought are rapidly outstripped by those in his books. Clearly his early books aid him little in language forms; nor, on the other hand, does he gain much from the great master-pieces in his higher books. These are far above his reach, too elevated as to thought and expression. He can profit most from books dealing with ideas and situations somewhat akin to those of his own experience, and thus appealing most fully to his interests. Especially is this true when the book expressions do not displace speech forms already established, but provide a fitting dress for new-fledged ideas. It need scarcely be pointed out that in this matter the immature child is in a very different position from the adult who consciously imitates the style of his favourite author.

Could not the school of set purpose do more to have the child's language ability improve through his reading? From the speech of their fellows children readily appropriate expressions which strike their fancy, though in this they may not be guided by good taste and judgment. But a teacher appreciative of the beauties of speech should be able so to direct and stimulate his pupils that gradually they will themselves develop in some measure the discriminative faculty. Happy turns of expression or good sentence forms met with in their reading should be noticed and admired. Comparisons may be made between the way a thought is expressed by the child and by an able writer, between its form in poetry and that in prose. The pupils in senior grades should be encouraged to copy in the back of their composition books some of these forms, to serve as models for their own writing. Fortunate indeed are the pupils whose teacher brings to bear both culture and enthusiasm in directing their language training.

Formerly a considerable part of what passed as composition was in reality grammar in a more or less diluted form. But in recent years the respective limits of these subjects have become more clearly defined. "Grammar, as the logic of common speech, is a system of abstractions." Instruction therein is formal, and is designed to make clear "the general laws and principles which underlie the structure of language." But the using of language in a practical way for thought communication, is an art, in which skill is gained chiefly through practice; while the reflective study of language, carried on in an analytic way, is a science, designed

to make conscious and explicit, knowledge that is already implicit through practical use. It is to be taught "in close relation to the use to which words are put in expressing a thought, and to the functions of each word and phrase and clause in the thought as expressed." Abundant experience in the use of speech to convey thought should precede any inquiry into the laws of language. Indeed, it is quite possible to use language with considerable felicity and force in communication without having made any study of grammar.

But an acquaintance with the laws of grammar gives aid in the organization of thought, leading, as it does, to a more or less conscious analysing of one's own ideas and modes of expression. There comes a time in the child's work when habit or feeling is no longer looked upon as a safe guide in regard to correctness of form. Especially in his written expression does he seek the help of definite rules for guidance. Yet it should be evident that a study of the laws of grammar will not make a correct writer any more than a knowledge of the rules of rhetoric will make an eloquent writer, unless each is taught as based on a reality—thought—and in its practical relations. Besides, in the case of elementary schools the precepts of grammar and rhetoric come too late to be of great importance in shaping oral speech.

But all school studies have a greater or less influence on language development. "When literature is well taught in primary grades, with lively reproduction of stories by children, when songs and poems are memorized, when nature study leads to a spirited and sympathetic inquiry and conversation, when early history and geography find an equally strong and stimulating oral treatment, we shall find the foundations well laid for proficiency in English." Then as language is required in all studies, its skilful use in every lesson is of the highest importance in the getting and giving of thought. The various subjects furnish the matter for thought, and also afford opportunity for the skilful employment of language forms, so that immediate use may be made of what was learned in the language period.

HOW THE CHILD LEARNS TO SPEAK

Undoubtedly the chief literary asset of the child on entering school is his proficiency in his mother-tongue. It is important to know how he has acquired this, for the related school process should preserve an essential continuity in his mental habits. At least in the beginning, the school methods should be merely a better organized way of his continuing to grow in thought and in language.

Long before the child understands a single word he has ideas, gained chiefly through sight and touch, and expressed by looks, gestures, and cries. This innate ability to form ideas is the basis for the understanding and right use of language. Nearly all the sounds used in speech and other sounds discarded later, are correctly made by the infant within the first nine or ten months. This is done unconsciously and in play; during waking hours his tongue is nearly always in motion, even when no sounds are heard. It is largely through the tones of voice, gestures, actions, and facial expression that he is enabled to interpret his mother's words, distinguishing command from caress, forbidding from allowing. By experience he gradually learns that certain sounds are connected with certain actions or objects that have interest or significance for him, and thus he gains the meaning of most of his first words. The formation of ideas is a prerequisite at this initial stage of word-learning. His own earliest speech is always in the form of sentence-words—tone, gesture, etc., making clear what is lacking in verbal expression. Thus *chair* may mean: "Here is my chair;" "I want my chair;" etc., etc. The motive for his efforts at speech is

the satisfaction of his desires—to be fed, to get objects he sees, etc. Only through interest is an early and firm association of sound-images with motor-images possible.

After some time there is a differentiation of the sentence-word into two parts, but for a considerable space the copula is omitted, the child saying, "Baby—tired." The defects of articulation are overcome but gradually, and only very slowly do correct and distinct speech sounds become established. In this, as in other departments of language, the chief factor is imitation. At first this is unconscious; besides listening to the sound, the infant watches the speaker's lips and tries to imitate their movement. But later, when it is discovered that sounds convey meanings, imitation is greatly stimulated, and the child acquires the sounds of voice, and the speech forms heard from those about him. The child's speech depends then upon the conjoint action of two forces: heredity (instinct) and education. While in all normal children language is possible, it becomes a reality only in the interchange of companionship. As Roger Ascham in bygone days said: "As you use to hear, so ye learn to speak; if ye hear no other, ye speak not yourself; and whom ye only hear, of them only ye learn."

Except a few, adjectives are not found in early speech, since their employment implies an ability to compare and generalize not possessed by the young child. The adverb usually lags behind the adjective as to its introduction and the freedom of its use. There is an absence, also, of connective words, since the child's thoughts are not complex enough to require the use of such relational terms. Conjunctions, except the simplest (and, or), are acquired still later. Indeed, it may be said that many adults employ conjunctions less effectively than any other part of speech, probably because the relations they indicate are not clearly perceived.

Usually the child is about three years old before he employs pronouns, the place of which was previously filled by the noun, supplemented by tone and gestures. At first but one form is used in all cases; commonly *my* or *me* is used *before I*. This latter form has at a later stage to supplant a form fixed by priority and practice—a task not easily accomplished.

Though few in English, inflected forms cause the child much trouble. In nouns he stumbles over the irregular plurals, using *gooses, mouses*, etc. It requires long practice to ensure correct use of the various pronoun forms, especially of *its, whose*, and *whom*. The relative pronoun offers great difficulty, and sentences of the type, "I know the boy *what* won the race," often persists stubbornly. Usually *what* is the first relative used, and becoming firmly established, it is not easily supplanted.

Comparison in adjectives and adverbs is mastered only by great effort. Usually the superlative appears before the comparative, as being more in keeping with his boastful tendency and his inability to be moderate in his judgments. When the comparative forms are introduced, such vulgarisms as *worser* and *beautifuller* make their appearance. Unless as a result of good teaching, the child does not use freely the modifiers expressing a lower degree, for example, *less, fewer*.

The verb with its numerous forms gives the most difficulty. At first the present is the only tense used. When he comes to employ the past, misled by his feeling for regularity, he commonly says *runned* and *buyed*. The future is the last of the simple tenses to be called into service. The compound tenses can be handled only comparatively late; the past perfect not usually even at ten, while the future perfect demands greater maturity of thought than is possessed by children or even by older persons with limited education. This order of appearance is easily understood when one considers that, at least for the child, the present is most strongly in consciousness, while past events are more clear and definite than future happenings can be.

Practically all children at first use *will* to the habitual exclusion of *shall,* probably because the former seems more forcible. For a like reason *can* is preferred to *may, could* to *might* or *should,* and the double negative (*I ain't got none*) is so freely employed.

But agreement and word arrangement are the two most serious difficulties. The child's early speech evinces supreme disregard of such conventionalities: *He were, I are, There goes Tom and John,* are types of what is freely used. Certain principles of agreement are beyond the child's grasp, but long after he has learned and understood its broad principles he will often revert to incorrect, but earlier-used, types. In forming his sentences the beginner lacks knowledge of the fact that words usually come in certain sequential relations. This he must discover through practice and correction, aided greatly by imitation. Indeed, throughout his whole school course there is need of directing his attention to the most effective ordering of sentence elements.

In his first years the conventional language forms are, under favourable conditions, being constantly brought to his attention; by practice and precept the family circle stimulate his efforts to use right expressions, not infrequently hastening their adoption by a generous use of ridicule. Above all, such teaching is individual and concrete, and its importance clearly understood. But even under the best conditions it is inevitable that the child's utterances should show much confusion and many blunders. As suits his mental development, he adopts the various language forms in the order of their complexity, the movement being from a vague sentence of one word supplemented by tone and action, to the finer distinctions of word modifications, agreement, and arrangement. There are two strong motives for the child's conforming to the speech usages of those about him: one is the inborn, powerful tendency to imitate; the other, the need of making himself plainly understood.

From this brief survey it will be evident that in this difficult art the child has, in the three or four years immediately preceding his entrance to school, made wonderful progress—greater than he will again make in any like period. All this he has accomplished without organized teaching, yet under the impulse of strong motives. His mother-tongue is not an outer garment, but a very intimate part of his whole being—of his life, thought, character—it is the result and the revelation of his mental development. Moreover, change and growth can come only along the lines of its first acquisition. Speech habits cannot be changed quickly and at will; they may be grown off as the stag grows off its horns. To aid in this development the school must offer examples worthy of imitation, must base teaching on reality and interest, and must provide abundant practice.

HOW SCHOOL CONDITIONS AFFECT LANGUAGE

"Language is *possible* in all normal children; it becomes *actual* only in the presence of a companion," writes Dr. Tracy. And Emerson says: "You send your boy to the schoolmaster, but it is the school-boys who educate him." Like other arts, the art of speech can be learned chiefly through practice. Before his school life began, the child had usually abundant opportunity and encouragement to develop his language powers. He realized the need for effective expression in the activities of pleasurable play with his companions, and in a variety of other typical situations. Then every word or phrase heard or uttered was meaningful. A sociable child of active, inquiring disposition, playing freely with others slightly older and more advanced than himself, is situated very favourably in regard

to language acquisition. If he is solitary in habit, if he has no young playmates, or if the home requires that he be seen but not heard, the conditions are not so advantageous. But the school situations are still less favourable. An essential requirement is to keep quiet; therefore he is not permitted to communicate with his fellows, except in the brief interval of recess. The presence of so many strangers makes him shy and reserved. The usual routine offers little opportunity or encouragement for natural, connected expression. The language forms he acquires are chiefly those of his companions on the school ground, or on the way to and from home; so it is not "the schoolmaster, but the school-boys who educate him."

Little opportunity is given the child to develop natural, spontaneous expression about things in which he is interested. In most recitations he is not really expressing *himself*; often he is merely repeating the somewhat stereotyped forms got from the teacher or the book. When asked a question in history, he does not answer in familiar terms, but tries to recall the formal book expression, perhaps because he has not really grasped the historical fact. Now, these formal terms are in little demand in his active life outside the school, and therefore the somewhat stilted, artificial forms of the school have little effect upon his thought or language. "Practical life calls for ability to express one's self—one's feelings, thoughts, and experiences." But the school lays most emphasis on the impersonal side, while his past experience and his future needs make the personal aspect important. A fair measure of freedom might wisely be given children both in the choice and the treatment of language topics.

That every lesson should be a lesson in language is a maxim accepted almost universally, but interpreted very differently in application. As a rule, little more is attempted than the correcting of the more common grammatical errors, and perhaps the encouraging of logical and formal clearness and variety in expression. Yet it should be evident that the value of a subject for language training depends chiefly upon the method of teaching it. If presented in a formal way, largely through the use of books, formal answers will be given, probably in the very words of the book. But when a subject, such as geography or nature study, is presented in a concrete, interesting way, requiring the child to observe and then to express his thought, its influence on language development is very considerable. When a pupil in answering really feels the drawbacks of a limited vocabulary, the teacher should supply the right term at the right moment. More suitable forms of expression may be offered, usually in an incidental way, to replace what the child recognizes as faulty or awkward in his own speech. The value of such aid is in proportion to the need felt; aid proffered when not demanded is but lightly esteemed. Besides, there should be more general and hearty commendation of earnest efforts at good expression. "That was very well told," "What did you like in John's way of saying that?" It is wiser to draw attention to desirable speech habits than always to emphasize defects.

Is it best to require children always to "tell it in their own words?" Experienced teachers realize the great danger of the child's getting, not the thought, but only its empty form. When this is feared, it is wise to demand statements in his own language. Yet improvement in his speech can come about only by substituting more fitting terms for those that are not adequate or defective. New knowledge demands suitable modes of expression as a necessary condition for its being understood and retained. He should therefore be encouraged to steer a middle course between merely imitating or copying and rigidly adhering to his own defective usage. This he does by being stimulated to make apt use of the most serviceable phraseology obtained from the text or the teacher.

Should we expect all answers to be in complete sentences? Surely not. At best school life tends to restrict freedom and fluency of speech, leading to the briefest modes of expression. Yet the remedy for this is not insistence on formal completeness, but rather making the child less self-conscious, and expecting only such fullness of expression as is common outside the school. In answer to the question, "How many boys are there in your class?" should we insist on the child's saying, "There are nine boys in my class"? There is the best of reasons for preferring that he should answer merely, "Nine," for this is the only form that is good English. No master of our language would think of answering in a complete sentence—only a prig would do so. Then we should take into account the ability of the pupils and the importance of the topic, trying to shun both scrappiness and rigid formalism. Especially in drill or review would insistence on full sentence forms defeat the very object of the exercise. In first studying the number the child might properly be required to say, "Five and seven are twelve," but when applying this fact later, or when taking a rapid drill, he would say merely, "Twelve," in answer to the question, "How many are five and seven?" As the pupil progresses, he should be expected to give longer and better connected answers. But the training in school should be in line with the best practice outside.

THE TEACHER'S REQUIREMENTS

"To be a good teacher of language in an elementary school is to satisfy a large variety of difficult standards of excellence." These requirements may be considered under two heads—the personal and the professional.

In a matter so purely personal as in one's daily speech the relations existing between teacher and pupils are of great importance in the endeavour to secure improvement. No one can be *forced* to use any particular speech forms, no young child can be taught his mother-tongue chiefly by precept or by formal instruction. One's speech is largely a matter of voluntary absorption, varying with one's environment, yet guided considerably by personal feelings. The teacher can influence the child's speech only by being an important part of the child's environment. When the teacher is kindly and interesting, winning the sympathy and admiration of his pupils, the influence of his example and precept in moulding their language expression will be important. Then the measure of the teacher's power is chiefly his own personality—his amiability, his sociability, his ardour. He requires, moreover, great patience and perseverance, for defective speech habits give place but slowly to better forms. The old lessons require to be frequently reviewed, yet in a somewhat new dress, so that gradually they become incorporated into daily speech; correct usages must be constantly recalled until they have become firmly established. Then he must be appreciative of any real effort by his pupils to do good work. In junior classes, at least, the teacher's commendation is the child's chief reward.

Though to a large extent true in all subjects, in this one it seems to be wholly true that "one's powers of teaching increase, not by teaching, but by learning." The following estimate of the teacher's practical knowledge would, if true, show the need of more thorough preparation: "The shortcomings of the average teacher as a writer are serious enough, (we speak after much reading of teachers' compositions, note-books, etc.). Their unguarded spoken language, however, is worse than their written productions. One still hears at times bad grammar and idiom; while as for any stylistic quality, revealing literary or artistic feeling, how rare it is! We also look in vain, in the average school, for good, cultivated, pronunciation, clear enunciation, pleasant tones, a proper use of the vocal organs." Granting that the

colours are too dark to depict the existing situation, it is still evident that this severe arraignment of unfortunate conditions should serve as a warning. It indicates the need of fuller knowledge in all its departments as an essential condition for the teaching of language.

The teacher's speech and writing should be not merely correct, but effective and attractive; that stiff pedantic style termed "schoolmasters' English" should be sedulously avoided. Instead he should be able to adapt his speech to the capacity of his pupils, making it graphic, concrete, imaginative, the better to suit their own natural modes of thought and expression. His ear should be so offended by bad English that this will not pass unnoticed. Yet while constantly contending against defective speech he must endeavour not to wound the feelings of even the most sensitive child. Great resource and tact are needed for thus guiding pupils into better language habits while yet enabling them to preserve due respect for their present capabilities. Because of the strong imitative proclivities of children there is a tendency that the teacher's modes of speech, even his ways of enunciation, and his very tones of voice, may become theirs. It is thus his duty "to beautify the spoken word by clear, rich intonation, by faultless pronunciation, and by clear-cut enunciation." At all times and in all ways the teacher's speech should offer an admirable example for pupils' imitation.

In writing as in oral speech he should strive constantly to improve his faculty for using language skilfully. Clearly it is here of little service to know methods and devices if the teacher's own performance is not edifying,—if he is a bungler in doing such work as he requires of his pupils. His influence is greatest when he is a worker along with his class, and when his proficiency inspires them with a strong desire to improve. Then, too, he comes to know each child's capacity for this work, and he can therefore adopt a somewhat flexible method according to individual needs. Moreover, as he realizes the difficulties inherent in the subject, he is led to make due allowance for his pupils' somewhat crude achievements.

The training that is best for the pupils is required also by the instructor. Every teacher of English should regularly read some of the best prose and poetry; he should carefully study some selected texts, weighing words, choosing the most suitable forms, and admiring beauties of expression. Besides this, it is necessary to compose, perhaps to reproduce in his own way, the paragraph or the essay of the master; to try alternative forms of expression—in brief, to seek constant development of his language powers. The pupil's growth in expression is dependent largely upon the teacher's self-growth.

THE HOME AND THE SCHOOL

The school is commonly held responsible for defects of language which owe their origin and growth to debased standards outside. At best the school has charge of the child for but two hundred days of say five hours each in a year. On the average not one fifth of this time is given to definite language teaching. But outside of school hours the child is almost constantly using his mother-tongue, influenced chiefly by the standards of the home, the playground, and the street. Should these be on the side of illiteracy, it is clear that the school is contending against long odds. In this respect language is in a different position from any other subject. Even when pupils know better, they will, fearing the ridicule of their companions, revert to the incorrect or inelegant forms that others employ. If the school and the home do not co-operate, it can scarcely be expected that tendencies fostered during the brief hours of school will overcome the lowering influences operating on the child

during the greater part of his active life. In this matter of good speech it should be the school aiding and extending the work of the home, rather than the home assisting the work of the school. And certain it is that they should not be in conflict.

SUITABLE MATERIAL

The value of composition depends in a great degree upon a right choice of material. It is evident that in early years the child should not have to search for material nor even to spend much effort in organizing it. The matter should be familiar, interesting, and varied. Of necessity, familiarity is a relative term; the most suitable subjects should have ever a touch of the novel or strange, so as to awaken greater interest. Sometimes this comes from viewing the matter in a new light, by making new comparisons, by giving one's own views and experiences. It is important to have a fair number of these exercises deal directly with other work, so that language may not seem a thing apart, nor even a subject, like history, but instead an essential part of all school activities.

The season of the year, the approach of any festival or holiday will dictate the choice of topics well suited to each. Just before Christmas junior pupils will feel much interested in writing letters to Santa Claus, or in telling what they expect to do at that time. The teacher should be on the alert to make a wise selection of subjects not only on this basis, but also on the basis of the tastes of individual pupils. Occasionally each child should be encouraged to suggest topics on which he will speak or write; in senior grades this might be done quite frequently.

There might well be a greater variety of subjects in most schools. Though in early years stories offer the best material, yet there is a tendency to use them practically to the exclusion of other desirable material. The use of pictures should be more general, since this implies good training in observing and in organizing. For a like reason nature study should be drawn upon more generally, as well as the various forms of activity that interest children, for example, the work of the blacksmith.

The following list may be found helpful in suggesting new types of lesson assignments:

(*a*) What scene is recalled to you on hearing (1) "Pom, pom, pull away," (2) "Shinny on your own side," (3) "Three out, all out"?

(*b*) Describe the scene recalled by these words: "Street-piano, children, monkey." Tell other things that fill in your picture.

(*c*) Look out of the window for one minute and then tell clearly what you see.

(*d*) Imagine you see your home now; tell who are there and what each is probably doing.

(*e*) How I made a kite and what happened to it.

(*f*) A tramp came to your house; tell how he was dressed and what he said.

(*g*) Tell a friend who has never been at your home how to reach it from the station.

(*h*) Without naming the person, describe one of your classmates so as to show who is meant.

(*i*) A little boy fell into the river; tell how this happened and how he was saved.

(*j*) Your dog has been lost; write a short advertisement, describing him clearly, and offering a reward for his return.

(*k*) Write a challenge for a game of hockey, to be sent to another school.

(*l*) Describe your father as he appears at his usual employment; make the description so clear that an artist would be able to paint him.

(*m*) Three boys have twenty-five cents apiece; tell how each probably got the money and how he will spend it.

(*n*) Imagine that you were chased by a bear; tell how you escaped.

(*o*) You traded your jack-knife for another boy's rabbit. Describe what took place, giving the conversation in full.

STORIES

For junior classes all the requirements as to desirable material are best fulfilled by suitable stories. To a greater extent than any other school exercises they cultivate attention, develop both thought and its expression through language, and lay the foundation of right literary taste. In stories we have the oldest mode of transmitted culture, and the most formative for the young. A good story is first and chiefly a work of art, designed to give pleasure, and through this to awaken and feed the mind. There follows a relaxing of the rigid school tension with happier relations established between teacher and children, and a growth of unwavering attention. In the lower grades it is not merely an opportunity, but an obligation.

The essential qualities of good stories should be well recognized. They should be easily within the child's grasp, truly childlike, and full of fancy, yet not childish. The prime requisite is action; the happenings having close, inevitable sequence, with little explanation or description, so as to hold the interest without flagging. The events should be those of everyday life, but in a new and attractive setting, often with a touch of the marvellous. The child's imagination can construct new worlds only out of materials already familiar; images wholly strange confuse the mind and dull the interest.

There should be no ugly, harrowing scenes, though the characters need not all be virtuous, since the punishment meted out to wrong-doers is often a valuable lesson. Those first told should contain a fair amount of repetition, serving in part the same purpose as the burden or the chorus in music, arousing pleasurable anticipation, and aiding memory and expression. The story may have an ethical or æsthetic value; but pleasure rather than instruction is the leading consideration. The chief tests to apply are: Is the story full of action in natural sequence? Are the pictures simple, but not humdrum? Do they give rhythmic iteration of significant words and phrases? Good stories have a lasting value, ever soliciting repetition, and thus becoming a permanent possession of the child. Care should be taken to choose a good version of the best traditional tales.

There are several types of suitable stories: the fairy-tale, the myth and fable, the nature story, the nonsense story, the historical tale, the Bible story. The most valuable in the lowest grades are the fairy-tale and the myth—the delight of many generations in all lands. These expand the imagination, exhibit many types of human experience, implant moral principles through the exercise of the child's judgment on persons and situations, and cultivate a taste for the best literature. The child fully realizes that this is make-believe, but then he escapes from the perplexities of the real world and dwells for the time in a realm of fancy, where all things are ordered as they should be.

The fairy story is by some condemned because it is not literal truth. To this Gradgrind objection Professor Laurie replies as follows: "It suffices here merely to point out that the imagination contributes largely to the growth, culture, and enrichment of the mind; that it has to be taken advantage of by the educator, who respects law wherever he finds it. . . . I would further say that what applies to children applies *a fortiori* to the adult; and that fiction, the drama, and art ought in consistency to be excluded from all life by those who would deny the unreal to children."

Likewise Charles Kingsley makes an eloquent plea for their generous use in school. "The old fairy superstitions, the old legends and ballads, the old chronicles of feudal war and chivalry—these were the root of Shakespeare's poetic tree—they

must be the root of any literary education which can teach us to appreciate him. They fed Shakespeare's youth; why should they not feed our children's? Why, indeed? That inborn delight of the young in all that is marvellous and fantastic—has that a merely evil root? No, surely! It is a most pure part of their spiritual nature; a part of 'the heaven which lies about us in our infancy'; angel-wings with which the child leaps the prison-walls of sense and custom, and the drudgery of earthly life."

Nor should the great value of the fairy-tale for style be overlooked. Certain of the best fairy stories are among the highest literary types available for children; their simplicity, imagery, and strength take strong hold of the listeners.

Simple, like the fairy-tale, the myth displays force and action, wherein the other is often lacking. From an æsthetic point of view a knowledge of some of the classic myths is most desirable. Without such acquaintance an appreciation of much of the best in poetry and art is impossible. Told in a simple, spirited way, they kindle the youthful imagination. Dealing, as they do, with a more primitive society than that of to-day, they appeal more readily to the child's limited powers of moral judgment. Celtic folklore and legends are the basis of much of our fairy literature, indeed of considerable of the romantic literature of Europe.

Nonsense stories include cumulative stories of the type of "The House That Jack Built." Though children do not always have as lively a sense of humour as adults, they nearly all enjoy keenly certain funny tales that catch their fancy. Such stories tend to make the school-room a more joyous place, besides imparting useful lessons in a pleasant way. Wrong tendencies or behaviour are not infrequently set right through kindly satire. These whimsical tales need not be many, rather they should be carefully chosen.

Historical tales arouse the feeling of connection with the past, giving life to bygone scenes and persons, and calling forth ideas of hero-worship and patriotism. By arousing generous admiration for noble deeds the desire to emulate them naturally follows, and some of the child's noblest impulses are thus awakened. The strong influence of the greatest and noblest of mankind in all ages and lands may thus be made to minister to the uplifting of the little child. Such stories are needed when the child has outgrown the fairy-tale and demands true stories. "Stories of wise and honest statesmanship, of struggle with pioneer conditions, of generous love and sacrifice, and—in some measure—of physical courage, form a subtle and powerful influence for pride in one's people, the innate sense of kinship with one's own nation, and the desire to serve it in one's own time."

Like all dreamers, the child is a poet, and when clearly and sympathetically told, simple stories in verse are welcome to him, especially when the music and rhythm are prominent. For every stage of development there can be found in poetry appropriate literary food and training. The delight in verse effects is well known, but unanalysable; and those who are charged with the training of the young for wise living should early begin to fill their minds with incorruptible stores of good poetry. "Babes love the sound of it, youth passionately delights in it, age remembers it gladly; it helps memory, purifies and steadies language, and guards elocution."

Fable and folklore come down from the childhood of the world, and are every child's rightful heritage. They take hold of the hearts of the young by their eternal youth, their simplicity, and their daring flights of fancy. They amply fulfil their mission when they store in the mind a great truth, a universal experience, or a noble thought.

Taken all in all, Hans Andersen's are the best of the fairy stories. Old and young alike are attracted by their artlessness, their quaint humour, and sound sense. Certain stories of the Grimm collection, those least fantastic and barbarous, are well suited for school use; but many of the tales are too harrowing and tragic, leaving only sad impressions.

HOW TO TELL STORIES

Many stories require some adaptation to meet the needs of a class. If too brief, a story may be judiciously expanded; if too long, subordinate events or diffuse descriptions may be abridged, while trivial details or unimportant personages are omitted. But the author's style and mode of relating the story should be respected unless the teacher have superior language power. Two extremes may well be avoided: a rigid adherence to the book phraseology, and a rash, ill-considered originality. The first, by representing the teacher's sense of freedom and responsibility, makes the work formal and ineffective; the second probably lessens the value of the story as a work of art. In any case, there must be some strong, felicitous utterances which will naturally be seized upon, used by the teacher, and repeated by the children.

The story hour should be for the junior classes the most attractive of the day. For the language instruction to be of benefit, it should come when the children's forces are yet bright and active. The stories should be told, not read, else much of their value is lost: the magnetism of the eye, the music of the speaking voice, the appropriate gesture or facial expression, are of the greatest importance in impressing children. Besides, the story when read seems less real than when clearly and engagingly told.

Now the art of story-telling is not so much a natural gift as an acquisition; those who succeed best are not fluent talkers, but sound thinkers, able to knit their clear ideas and experiences into connected thought and give it lucid expression. Upon adequate presentation everything depends,—the pupils' grasp, liking, and suitable reproduction. For the listeners the story must be made to live, and this makes demands upon the teacher's best powers. No child can reproduce a thought not understood, nor can any teacher expect to make others see as clearly or to feel as deeply as he does himself.

Effective story-telling demands careful preparation. The story or poem should make a strong appeal to the teacher, else there will be no genuine appreciation of it by the children. Individual teachers have different types of story which they can handle most effectively, but the class preferences should always be considered. A first requisite is that the teacher should know the story: he must be master of all details, must see vividly its persons, scenes, and incidents; and fully realize the feelings and passions of the actors. Indeed, there is little difference between the demands made upon a good story-teller and those made upon a good player. There must be no repetition, no pausing to recall an incident or a forgotten expression, no going back to insert an omitted link—all being common weaknesses due to defective knowledge. Mere mechanical memorization is not enough; the story must be analysed, the importance of the various parts and their relations clearly seen, and a vivid appreciation of the climax gained. Then it should be rehearsed, sometimes inaudibly, sometimes aloud, ever with critical watchfulness; finally, it may be told to an imaginary audience. Thus carefully prepared, the story should be as familiar as a personal experience; since no effort will be required to recall it, all attention may be given to securing effective reproduction.

The children should be near the teacher, and so placed that he can see every one clearly, and be easily seen by them in turn. A hushed expectation should await the beginning. At the very start call up the pervading feeling of the story, so that the children may at once catch its spirit. The telling should be simple, without affectation or posing, so that attention may not be diverted from the story to the narrator. Of great importance is directness,—an unimpeded, rapid movement, with ever-increasing interest till the climax is reached. As a rule, explanations and moralizing are out of place. The important points are brevity, logical sequence, unhalting speech.

Suitable gesture, facial expression, and bodily attitude, a simple acting out of parts of the story will greatly increase its effectiveness. Especially to young children, who are themselves given to dramatic expression, does this make a strong appeal. They are learning through the eye as well as the ear. On the teacher's part it requires sympathy, freedom from self-consciousness, and intellectual insight,—what he tells he must first see.

Ability to draw easily on the black-board is here of much value. Sketches, even though somewhat crude, aid greatly in giving ready and definite ideas of persons, scenes, or events. This mode of illustration not only interests by its variety of method, but it saves time and long description, besides making the impression more vivid. Considerable practice may be needed to acquire the requisite boldness and freedom for such work. But the effort will be well repaid, since children will readily adopt the same practice, for naturally they use drawing as a mode of expression. Pictures, if simple, artistic, and large enough to be clearly seen, are also an effective means of adding interest and clearness to the telling. These should be carefully studied by the teacher, introduced at the right moment, but regarded as quite subordinate to the story itself. There is greater educative value in the teacher's board sketches, developed as they are under the watchful eyes of the children.

The teacher should be interested in his own story, and should tell it with zest. Little value attaches to the best story, the telling of which does not give joy to the narrator. His feelings will naturally be reflected by his hearers, so sensitive to every impression. Only life and interest can beget life and interest. Even if tired and worried, the teacher should do his best to feel interested; making-believe to the best of one's ability will usually result in real interest.

The language should be simple, direct, expressive, springing naturally from facts and pictures in the teacher's mind. His aim is to make such facts and images equally real to the child's mind, chiefly by the skilful use of words. It is of much value to use direct discourse; this aids life and movement, and adds vivacity. The simplest grammatical structure is advisable, involved structure and inversions being strictly shunned. Affectation in voice or carelessness in enunciation should alike be avoided. A clear, gentle, well-modulated voice does much to make the story understood and appreciated. The thoughtful reading of some works by such great story-tellers as Scott, Dickens, Defoe, Macaulay, Irving, Hawthorne, Kingsley, and Homer will aid the teacher to see how narrative and description are made fascinating.

It is often helpful to prepare a clear outline of the leading points of a story, especially of the longer stories for the third and fourth years. As the narrative proceeds, these headings, placed on the board, aid the mind in getting a survey of what has been told; and for reproduction they hold the pupils to the main facts in close, logical order. Lacking such helps, the recital may be confused and fragmentary, for coherency in narration is difficult for children.

The essential qualifications of the story-teller may be summed up thus: simplicity and clearness in ideas and in language, along with an interested, attractive manner.

The object of this exercise is not to develop skilful narration by the teacher, but instead to train the pupils, through interest and attention, to think and to speak clearly and effectively. Good telling is the chief stimulus for retelling; therefore the success of the teacher's relating is measured by the standard of the children's reproduction. The strong instinct of imitation will cause them to give back, not merely the facts, but also the very spirit and manner of the teller. For the youngest classes the teacher's reiteration of the first stories in an unvarying form is important for fixing in their memory both the ideas and the language. Indeed, such children derive great pleasure from hearing favourite tales in prose or verse told over and over again. Usually it is advisable to have the first reproductions given by the brightest children, whose language powers are the best. Yet the shy or dull pupils must not be overlooked. What they chiefly need is encouragement. The retelling of good stories well understood gives children much pleasure. They will enjoy such an exercise at home with appreciative listeners.

Though the first attempts at retelling may be weak and clumsy, each child must be spurred on to his highest endeavours. It is most important that children should receive little direct help through prompting or suggestions; rather they should from the start be thrown largely upon their resources. Where a high standard is set, and the teacher is rigorous though kindly in his demands, children will gradually come to grasp clearly and express accurately the stories thus told. The teacher's mistaken help would defeat the very object of the exercise.

After the retelling of the story the pupils should be encouraged to depict by rough drawing their ideas of parts that appeal to them. They have a natural aptitude for such means of expression, and this often reveals their conceptions more clearly than could words. Some variety is afforded by the cutting of silhouette pictures. When the teacher sets the example and offers encouragement, it will be easy to interest the children in this work.

DRAMATIZATION

Of probably greater importance than either of the foregoing is the playing of the story. While yet the children are aglow with the pleasure of the tale, they are asked to volunteer for the various roles. Costumes and scenery are no more necessary than in Shakespeare's day,—the strong make-believe instinct is enough. Upon the children is placed the chief responsibility for carrying out the play successfully. Yet when a child does poorly, the teacher may offer suggestions, though rarely taking any active part in the representation. Various sets of actors are permitted to try on different days. This simple dramatization results in improvement in attention, in oral reading, and in the general power of expression. It gives the best opportunity to beget or foster right habits of voice culture, since the pupils are anxious to make the most favourable impression on their interested audience.

As an example of dramatization the fable of "The Sun and the Wind" may be given as follows:

Wind. I am the Wind and I am stronger than you.
Sun. I am the Sun and I know I am the stronger.
Wind. I can blow down trees.
Sun. I can dry up streams and rivers.
Wind. I turn windmills and make big ships go over the sea.
Sun. I melt the snow and ice, and make people keep in the shade.

Wind. See, here comes a traveller with a warm cloak on. Let us try who can make him take it off. The one who does this is the stronger. Are you willing?
Sun. Yes, I am willing. You may try first.
Wind. Wh! Wh! Wh! Ooo, Oo—oo—wh!
Traveller. How hard it blows! I must hold my cloak tight or it will be blown off.
Wind. Oo—oo—oo—oh! Why, the harder I blow the tighter he holds his cloak!
Sun. Now it is my turn. Stand aside, Wind, so that I can shine on him.
Traveller. How warm it is! This cloak is now too heavy, so, off it goes!
Wind. I see, O Sun, that you are the stronger.
Sun. That is because I use gentle means.

PICTURES

Since nearly all children delight in seeing them and are easily led to talk about them, pictures afford one of the most interesting and instructive means for aiding language development. The study of good pictures not only leads into the realm of the beautiful, fostering a taste for art, but it develops a habit of observation, appeals to the imagination, and encourages ready expression. Especially for its beneficent influence on artistic appreciation, and on the vocabulary and general language form, is this class of material worthy of due consideration.

Certain principles should guide one in making choice of pictures for this purpose. They should be adapted to the child's stage of development, and not deal with subjects beyond the range of his understanding and experience. For junior classes they might well depict child or animal life, or at least some phase of life more or less familiar to the young. The subject, too, should make an appeal to their interests. For this it is needful that it represent life and action, including some "touch of nature which makes the whole world kin." It is best when it suggests some simple story. A picture that is merely descriptive seldom makes an effective appeal to children. A beautiful landscape, lacking the human element, elicits from the class but a catalogue of the objects depicted—a mountain, much snow, great rocks, some clouds, etc. Young children are too immature to appreciate the purely artistic stimulus of such pictures. For them the human element—life, action, the suggestion of a simple story—is needed to arouse interest and evoke suitable expression.

According to the wealth and depth of our experience are we able to use the picture as a bridge of communication between our own soul and that of the artist. Show a child of six such a picture as Millet's 'Angelus' and he will see in it a man and a woman, a wheelbarrow, a basket, and a fork. Probably he will enumerate all these; perhaps only the man, the woman, and the wheelbarrow. That is all the picture means to him. A child of twelve will give a fuller description of the visible features represented. He will see the field, will note the dress, attitudes, and relative positions of the figures; he may remark that it is sunset. He may possibly notice the colour-tone of the whole. Further than this the ordinary child will not go; further than this many an adult cannot advance. But to the seeing eye the picture means much more than this; indeed, it does not *mean* this at all. It means simple-hearted devotion sweetening arduous and humble toil; it means all the glorious spiritual richness of Christianity.—*Prof. J. Welton*

The picture itself should not be common or tawdry, but artistic. A picture in colours is naturally more attractive than one in black and white only. Yet it should not attract too much attention to itself, since the aim is to awaken thought which will seek fitting expression through language. It is important also that the picture be one not already familiar to the pupils. Fortunately there is a wealth of suitable material which can now be obtained at but small cost.

For the first lessons the picture should be large enough to be clearly seen by all the pupils as they are grouped near by. As a necessary preparation the teacher should make a careful study of the picture, to have definitely in mind the story to be developed and the line of questioning to secure this. Before the picture is shown, it is well to have a brief talk or discussion to arouse curiosity, and to lead to a keen, purposeful examination. The picture should not have too many points of interest,

as attention would become scattered. After silent study by the class the first questions should deal with the picture as a whole and the story it tells. Details come afterwards. The questioning should have an orderly basis, leading the pupils to get a clear conception, resulting in a well-knit description. With seniors, a written description should ensue, following the outlines developed in the oral narration. Juniors would give merely a connected oral account of what the picture means for them.

The various steps may thus be summarized:

1. Careful study by the teacher
2. Preliminary talk to awaken interest
3. Presentation and intense study of the picture
4. Oral description of the picture as a whole, and of its chief features considered in natural sequence
5. Connected account given by various pupils
6. A written description following the oral outline

By way of illustration, the treatment of a well-known picture, "Blowing Bubbles," might be considered. As an introduction the class might be asked about some pleasant ways of spending a rainy afternoon indoors, naming one that would give enjoyment to little ones unable to run about or take part in an active game. Inquiry might be made as to those who had ever tried blowing soap bubbles. Then they are told that the picture they are to see shows how a great artist has depicted his little son enjoying a favourite pastime. Now the picture is shown, and after a brief examination of it the teacher questions as follows: "What is the chief thing you see in the picture? What is the boy doing? How old does he seem to be? Is he rich or poor? Tell why you think so. Would you like to know him? Why? Why does he sit so still? How does he seem to like the sport? What do you notice about the bubbles? How do you make them? How do you like the amusement? Now tell all the story."

SLANG

Nearly all children between the ages of eleven and seventeen use two styles of expression: one, that of the school, felt to be weak and formal; the other, that of the street, evidently better suited to their free and vigorous life. Usually these two styles have little influence on each other, each being used as occasion demands. The teacher may hear but little of the rude, emphatic expressions used outside, for the formal work of the school is given in formal language. But in their confidential moments most children confess to finding slang attractive. Few think it vulgar or feel that it impairs expression by destroying beauty and exactness.

Naturally they are drawn to use the form best suited for communication with their fellows, for it is with these that are exchanged their intensest thoughts and feelings. Despite adverse criticism by teachers and parents slang is freely used, since adolescence arouses new and strong feelings with rapid and forcible mind processes, and for these the conventional speech forms are weak and unsatisfying. Slang abounds in terms describing conflicts of all kinds (sports have a vernacular of their own), praising courage, censuring pride or boastfulness or inquisitiveness, ridiculing absurdity and sentimentality, disparaging fine dress and affected manners. Thus it is used to express moral judgments, for which service their usual vocabulary does not suffice. "Faults are hit off and condemned, with the curtness and sententiousness of proverbs devised by youth to correct its own faults."

Those who value speech chiefly for its form are unsparing in their condemnation of slang. But Professor Lounsbury says: "Slang is an effort on the part of users of language to say something more vividly, strongly, and concisely than the existing language permits it to be said. It is the source from which the decaying energies of speech are constantly refreshed." While slang may be characterized as "language in the making," its very crudeness is evidence of the need of such expressive terms, and its prevalence is perhaps a reflection on our schools for not providing pupils with a mode of expression better fitted to their youthful needs than are the polished and restrained phrases of adult life. Under favourable conditions these uncouth forms will gradually be cast aside, being replaced by more fitting diction. The wise course for the school appears to be to teach pupils to discriminate between permissible slang and bad slang, rather than to forbid its use entirely. Yet, along with this, every effort should be put forth to develop a taste for good English, making it an everyday habit.

RELATIONS OF WRITTEN TO ORAL COMPOSITION

Every teacher of composition should fully realize that good results therein depend in large measure upon the development of good habits of oral speech. The vocabulary and sentence forms habitually employed by the child in oral expressions are likely to be used in his written expression. In the early years, before written work has assumed a place of prominence, his daily speech can be directed into proper channels, and needful improvement can be secured before wrong forms have become too firmly established. As a result many of the annoying defects of written composition will either not appear or will be more readily overcome.

In all grades of the elementary school oral composition should be an immediate and important part of the preparation for writing. In this way the teacher learns what thoughts the pupils have on the subject, how these are organized, and in what forms they are likely to be expressed. The pupils should take the leading part in criticising the strong and the weak features, and in offering suggestions for improvement. Poor choice of words, defective sentence structure, triviality of thought can be pointed out and corrected, so that they may not mar the written expression. Good oral work thus paves the way for good written work.

Usually it is taken for granted that efficiency in writing depends upon efficiency in speaking, and that skill in either of these ways of expression is readily available in the other. This inference is based on the assumption that expression is not a special but a general ability—acquired in one form it is applicable in all forms. But even a cursory examination shows the weakness of this conclusion. The author who charms by the wit and elegance of his writings may be singularly weak and ineffective when speaking to an audience; even the brilliant lecturer is often dull and prosy in the drawing-room.

In written expression there are important factors not found in oral speech. The latter is the more general, the more natural means, firmly established before written discourse is begun. The young child is unconscious of any distinction between thought and its oral expression, especially when frequent repetition of set forms has made their use virtually automatic. "I want a drink of water," is said as essentially an instinctive reaction arising from his feeling of thirst. Ordinarily at this early stage he gives little thought to the choice or arrangement of his expres-

sions. He is more aware that his utterance is made up of separate words than is an illiterate person that his sentence consists of different parts of speech.

A child of six or seven, even though he talk with ease and fluency upon many subjects, finds serious difficulties in writing upon any. His penmanship is a slow and laborious process, requiring so much attention that he is able to spare little for making his expression effective. Habitually his speech follows so promptly upon thought that the two are practically simultaneous; he has not learned to think before he speaks. But now he finds a serious handicap in the slowness of writing, since graphic execution lags far behind his thought. When he puts pen to paper both words and ideas seem to elude him, and the effort is usually disappointing.

For the young learner the uttered sound, not the written sign, is the meaningful symbol. In his earlier copying he habitually translates the printed into the spoken word to get its import. Writing to dictation has fostered the same habit. This practice of appealing to the auditory sense is often discouraged too early, to the serious detriment of written expression. When in his earliest attempt at writing, the confused and apparently helpless child exclaims, "I don't know what to say," he should be encouraged to tell it first orally. Then he is made to repeat the first sentence slowly, so that the individual words in proper order stand out in consciousness. Now the sentence is held as if it had been dictated. Next he is directed to write that thought. The other sentences are treated in a similar manner. Dealt with in this way, the child does not come wholly to distrust his ability to express himself in writing, nor does he acquire an early distaste for the subject. Gradually the need of such close personal help will cease. But for a long time yet the sounds of the words must be the stimulus to the writing of his thoughts. Besides, the many details of written discourse—spelling, punctuation, capitalization, penmanship—have to be essentially mastered, so that they can be intimately related and rightly used almost unconsciously. Then at the start the teacher must expect many faults and much hesitation. Only as the result of long practice rightly directed will the learner gain ability to give his attention chiefly to the content and not to the details of written execution.

But the earliest beginnings of written composition should be on the blackboard. At first the teacher may write some sentences as given by the pupils. Their attention should then be drawn to essential matters of form, such as capitals and final punctuation marks. Then the pupils singly or in small groups should be encouraged to try, each giving his sentence at first orally, saying it slowly and distinctly. Should any mistake appear the child is directed to erase it at once, and then the right form is given before he again makes trial. For the first lessons the sentences need not be original; they may be drawn from the reading or be taken from memorized work, but they should be short and every word should be known. Soon, however, original utterances will replace these.

At his seat the child should write, as his earliest attempts, some of the sentences first taken on the board. This work should be done with a large, soft lead-pencil on unruled paper. Many teachers make a serious mistake in emphasizing excellence in writing at this stage. It is proper to expect the child to do good work according to his ability, but no one should expect of a mere beginner the regular, precise penmanship of a well-trained adult. Through teaching and practice his handwriting will gradually improve, but it should never be considered that mere neatness of execution is the chief aim of composition.

CHOICE OF SUBJECTS

A matter of cardinal importance is the selection of material. It is through the organization and the expression of the subject that the child receives his language training. The success of the training depends largely upon the effort and the interest naturally called forth by the subject. From the child's point of view the two essential features of a suitable subject are familiarity and attractiveness. The prime requisite for expression is abundant and clear knowledge. Vague ideas must needs result in crude, faulty expression; while clearness and fulness of expression can spring only from clear and abundant conceptions. It is not the aim of composition to require the child to seek for new or original ideas as a necessary preparation. Rather it seeks to have him give suitable expression to the thoughts that arise naturally and without much reflection from the situations in his own life. The choice of topics should depend largely on what the teacher knows about his individual pupils—their interests, their abilities, their knowledge, their experiences. It follows that no text-book can make choice of subjects which would be suited to all schools alike; moreover no one topic selected even by a teacher fully acquainted with his pupils will make appeal to all alike. Yet the latter is the only safe plan to follow, and it emphasizes the need of knowing pupils as an essential for teaching them successfully.

Yet merely to have knowledge of a matter may not awaken a desire for expression. Stimulus to utterance springs chiefly from two motives: interest in the subject, and having some definite purpose in view. Only through these two influences can the child's mind be aroused to full activity, resulting in suitable expression. As a rule it is not difficult to induce him to talk or to write about his home life and occupations—his games, his sports, his animal pets, his companions—for about all these he has knowledge gained through observation, and moreover they are centres of deep interest. The effort required to tell about these familiar things will stimulate further observation and thought in their regard. Talking or writing about these things in school will not seem strange or difficult since it is in line with what he does out of school. To secure fluent, natural discourse much thought must, then, be given to the choice of topics.

Yet as no one topic will appeal equally to every member of the class, it is well, occasionally, to allow individual choice, especially in the higher grades. Any notable event in the school or the community offers a valuable opportunity for oral class treatment and subsequent writing—all will have ideas though these will not be identical. Some children have a somewhat keen sense of humour, and from time to time this might be given vent through the topic suggested; for example, "The Funniest Story I Know." Sometimes a pathetic incident may be suggested, though usually this does not receive satisfactory treatment. An unfinished story or incident offers opportunity for incorporating original work along with mere reproduction, and gives a pleasing variation. Though subordinate to knowledge and interest in the choice of topics, yet variety is not to be overlooked.

As a rule the more definite and restricted the topic the better. No young child is capable of treating successfully such a subject as "Friendship," "Canada," "Railways," or "Indian Life." He realizes that the field is too vast. Given such a subject he can neither collect nor arrange his few ideas satisfactorily. At best the child is prone to wander, and with such general topics to treat he would feel himself helpless. To prevent wandering and the introduction of irrelevant

matter, the subjects should be limited, and the matter organized in oral class discussion. Pupils who could not well write on the subject of "Dogs" or even on the narrowed one, "What Dogs are Good for," might often show creditable results on more circumscribed topics such as, "What my Dog Fido can Do," or even better, "How Fido Caught a Squirrel." Even the proper wording of the title is worth consideration. The assignment, "What I Could Do with Ten Dollars," would probably make a stronger appeal to pupils than, "What I Would Like to Have." Good results should be expected from limiting the subject and making it attractive.

THE PUPIL'S AIM

It is of first importance that every composition however brief should have a definite purpose. This, more than anything else, will serve to raise the doing of it from a dull task into an exercise brightened by some glow of interest, even of pleasure. Above all it gives the work an air of reality. Who can do his best when writing merely to fill in space or in obedience to the teacher's demands? But if one desires to get some information, to tell a friend about an interesting event, or to refute a charge made to one's hurt, the thoughts come freely, and their effective expression is not considered a tiresome task. Commonly, children need such stimulus to effort more than do adults. An important concern of the teacher is, therefore, the seeking for a clear, attractive purpose to set before his pupils. Then their utterances, though still halting and imperfect, as is to be expected, will yet be easy and effective compared with their laboured efforts to produce the tale of brick on demand.

There are two essential conditions for securing creditable results: first, the writer should have something worthy that he desires to say; next, there should be some one duly interested in what he says. To the child expression is not only natural but pleasurable, unless the thought is hazy and indefinite or the mode of expressing it unfamiliar or difficult. The business of the teacher is to enable the child rightly to organize his knowledge, his ideas, his feelings, for then the desire to utter them will arise naturally. Through questioning and illustration he is aided to overcome the chief obstacle to ready communication, namely the loose, unrelated way in which he holds his thoughts. When he is able to think clearly and connectedly on a subject he will not find it so formidable a task to express these thoughts fittingly. But if he lacks ideas the attempt to express what he considers such will surely convince both him and others of his want.

The second requisite is that the child should ever speak or write to get the attention of some one really interested in what he says, and in himself. Undoubtedly the strongest motive for acquiring skill in language is the natural impulse for social communication. The teacher regards his part as finished when he has aided the child to clarify his thought; but further he should provide a sympathetic audience. The child's class-mates are good critics, for though they condemn poor work they are frankly appreciative of good results. In nearly every lesson time can be found to have one or more pupils read compositions judged the most creditable. The child's letters should be written perhaps to his father or mother, or to some one who will care to read what he writes. It is important to have some of these written on note-paper in the child's best manner and taken or sent to friends or relatives. The child should be encouraged to retell at home for his parents or for the younger members of the family the stories told in school. The oral

reproductions in school should have the teacher and the class as an attentive, appreciative audience. The stimulus will make the child do the best of which he is capable, whereas the severely critical attitude or the careless disregard of his efforts will give but sorry results. The child should write because he has something he wishes to say, not because he has to say something.

INSPIRING SELF-RELIANCE

In composition most children are too prone to distrust their own ability and to rely on others. Sensitive children thus begin a process of self-abasement. When asked to write, even on a familiar subject, their impulse is to say: "Please tell me what I should say, I can think of nothing of interest." The class exercises should train a child to place a proper estimate upon his own ideas and powers, not to be so ready to prefer those of others. His own mental habits and powers must be his main resources, to be developed as his chief reliance in the activities of life. He may say little that is wholly original or very striking, but he can never gain efficiency without considerable self-reliance. The composition is meritorious largely in proportion as it gives the child's own thoughts in his natural way. Yet when he attempts to express himself effectively and at some length through writing, self-consciousness is often a serious obstacle. He may have ideas enough, but the unfamiliar process produces mistrust, checking free, natural expression. The teacher's encouragement and appreciation of honest effort will gradually overcome this cramping influence.

The narration of personal ideas or experiences is an exercise of the highest value. Naturally the child's chief interests are in those things relating to himself, or in actions and situations that he can interpret in terms of himself. When dealing with other topics the process is less natural and more mechanical—it is quite outside of himself and therefore his own feelings, desires, or experiences do not enter into the account. Lacking this personal element it loses the interest and stimulus which are the aim and inspiration of his ordinary speech. The composition is, therefore, likely to be dull and mechanical. The impersonal topic may foster study and the gathering of ideas, but it is only the personal topic that develops and enriches his real mental life and encourages self-reliance.

THE COMPOSITION LESSON

As composition should never be a vague attempt to state thoughts not in the pupils' minds there should in early years be full and immediate preparation for the exercise. A rough estimate would allow about one third of the lesson period for the step of preparation. Suppose the basis of the composition to be a short story. This should first be told effectively by the teacher, then analysed by the class to discover the chief topics and their right order. These should be written on the board, and various pupils should retell the whole or a part of the story in their own words. Incorrect or inelegant expressions should be tactfully corrected, and some suitable phrases placed on the board, together with words liable to be misspelled. The class should be put on guard against some common and serious errors of form which they are at this period trying to correct. There may remain on the board the words hard to spell, the order of the topics, the directions for neat work—other matters should be erased. Then, after a suitable motive for doing their best work has been suggested to the pupils, their written reproduction should begin.

Usually it is best to allow but a short time for this written work—from ten to fifteen minutes out of a lesson period of twenty-five or thirty minutes. All material should be in readiness for the work and every pupil should begin promptly. Since the step of preparation has dealt with the material and its organization, as well as with certain matters of form, the task has been made easy enough for every child to enter upon it without delay. Besides, if such exercises are taken frequently they are less likely to be regarded as unfamiliar and therefore difficult. It is usually a strong incentive for a child to put forth his best efforts when he knows that he is limited as to time. Indeed, it is generally the case that the exercises written in the brief period given in class are better than those for which unlimited time is given at home. In composition, as in other subjects, good results come from a focusing of all one's powers on the task, not from any dawdling over it.

CORRECTION OF WRITTEN WORK

The most satisfactory way of dealing with mistakes in written work is to take all possible care to prevent them. This should be the teacher's attitude from the outset, for few aspects of his task are so trying as the endeavour to reform careless habits of written work fixed by years of practice. To prevent mistakes from the start two things are needful: every lesson should be carefully planned, and the language abilities of each child should be known. Then it is not so difficult to anticipate errors and to put pupils on their guard. The step of oral preparation is used to learn what pupils have to say and their way of saying it. In the fourth or fifth year the order and importance of the several topics will be discussed; the board will be used in dealing with matters of form such as spelling, the use of capitals, of punctuation marks, etc. One or two leading points in which general weakness is shown may well be impressed upon the class. Though most of the board work will be erased before the writing in class begins, yet some matters such as spelling, the order of the topics, a reminder as to paragraphs or sentences, might well remain.

Then the time of writing at the seats offers an excellent opportunity for preventing or remedying mistakes. During this time the teacher should move about to see what the different pupils are doing, giving most attention to those not hard at work and to those who are weak in language. In the junior grades the pupils might inquire about spelling, about the correct meaning of a word or phrase, about the form of sentences, etc. When pupils are not hard at work the teacher should find out the difficulty and remove it if possible. Looking over the work in progress the teacher can bring to the child's attention defects of thought, of language, or of form. Frequently this is most effective when it takes the form of a question, not of downright telling. "Is that what you mean to say?" "Where does this sentence end?" "How often have you used that word?" But the teacher's concern is wider than mere criticism—encouragement and stimulus are just as important. A word of commendation with perhaps a simple suggestion looking to better work will spur the writer on to renewed efforts. In the earlier years one or more pupils should write on the board while the others write at their seats. These compositions on the board offer the best means for carrying on class discussion and criticism. With proper oversight by the teacher there need be little fear of copying from such board work.

When the time given for writing has elapsed, all should be required to stop punctually so that the step of criticism may begin. Every child should be directed to examine his own work carefully by reading it over three times, each time with but

one particular object in view. The first reading is to see that he has said just what he meant to say; the second, to make sure that his sentence forms are quite right; the third, to take note of all matters of form or of the special points to which his attention has been directed in the first of the lesson. These matters would not be given sufficient attention if all were taken in but one reading. Experience shows that without this habit of self-criticism children will commit the most flagrant breaches of rules with which they are quite familiar in theory, and that, even when their errors are laboriously corrected by the teacher, they will make the same mistakes over and over again. When the teacher does most of the criticism he thereby strengthens his own powers of discrimination, not those of his pupils. He does work the pupils should do, he notes needful changes, and the pupils make these perfunctorily. The teacher's task is laborious and unprofitable; the pupil's task is mechanical and uninteresting.

But when each child is required to find his own errors and then to amend them, he realizes the importance of doing his work well at first, of avoiding faults previously committed without thought or a feeling of responsibility. It is *fundamentally* important to have each thus criticise his own performances with the direct aim of doing better. He is working then to satisfy, not the teacher, but his own ideal. This ideal should always be high, quite above his ability to reach at the moment. This method develops his judgment and makes it supreme; this critical sense can be acquired only by exercising it often. Children will not master the art of composition if the teacher does the work for them; the less they are required to do the less they are able to do.

All corrections should be of an intensely practical kind, not bringing self-consciousness or discouragement. It would, therefore, defeat the very purpose of criticism to notice many classes of mistakes in any lesson. Long ago Locke recommended the plan of correcting at first only the most serious fault in expression, and certainly it would be unwise to deal in any lesson with more than two or three of these blunders. The best efforts of pupils should be brought to bear on the improvement of one or two common and serious errors. When these have been pretty well eradicated new matters will claim attention. Errors that are individual, not general, should be treated privately. But under no consideration should the correction of every mistake be attempted—this would mean that none would be effectively mastered.

"It is of no use to correct young children's work in detail. Leave it childish—boyish, girlish. Why should not the boy or the girl be allowed to write in the boyish or the girlish way, as well as to speak in the boyish or the girlish voice? The pedant corrects young composition into mature forms—a ridiculous and useless labour. You will distinguish between things positive, like spelling, which are distinctly right or wrong, and things relative and elastic, like the choice of words and phrases, which are good or bad according to circumstances. But for precocious conventionality in style I have no praise. Be chary of correction. By correcting too much you may easily check spontaneity, and spontaneity in the child is to the teacher of English precious above all things else.—*Samuel Thurber*

The compositions written on the board afford the best opportunity for making criticisms. The writers should be given the first chance to suggest improvements; afterwards the others in the class may tell, with reasons, what changes should be made. When matters of form—spelling, capitals, etc.—or of sentence structure, or of the due order of ideas, have been thus discussed, pupils should be directed

to search for and correct similar errors in their own work. In moving around during the writing the teacher will note some typical blunders, one or more of which may be brought to the notice of the whole class.

It is a mistake to allow pupils to write compositions on stray scraps of paper, for this will lead them to value the exercise lightly. At latest, in the fourth school year each child should be required to have a proper exercise book in which all written language tasks should be neatly entered in ink. Each exercise should be dated; the briefer corrections should appear in the margin, the longer ones below. These corrections should rarely be made by the teacher—as far as possible full responsibility is to be thrown on the pupils. The teacher should examine these books regularly, and by a proper system of marks he should record his judgment of each child's work. The practice of many teachers of writing all corrections, or else of indicating the exact changes to be made, leaving to the child only the mechanical act of writing, cannot be recommended. On but rare occasions and only in the senior forms, does it seem to be advisable to have children exchange books for correction. It is well, however, to read for all the class a few of the best exercises in nearly every lesson, and occasionally to show some of those conspicuous for neatness. It does not seem a necessary or a profitable task for the teacher to read critically every exercise book in every lesson; but if the work is done systematically he should see each child's book at least once a fortnight.

Especially in senior grades, the employment of a set of symbols lightens the teacher's work considerably. The following set would be found too elaborate for junior grades, but a few easily understood signs might be used in their case:

MARKS TO INDICATE ERRORS

S means spelling.
C means capitalization.
P means punctuation.
G means grammar.
∧ means something left out.
? means a doubtful statement.
! means an absurd statement.
X means not clear.
δ means strike out.
¶ means make a new paragraph.
A means an awkward construction.

Should compositions be rewritten? Clearly they should be when the child has done careless work. But assuming that he has done his best there is not great gain from requiring the rewriting of every exercise. The child will likely put forth more willing effort on a new topic than on the somewhat mechanical drudgery of copying an old one, making the suggested changes. He shows his understanding of criticisms by applying them in new forms, rather than by incorporating them as designated by the teacher. Yet there are some advantages in rewriting, especially when its practice is not overdone. It might be sufficient in senior classes to have one composition in each fortnight rewritten after due discussion.

It is most desirable to have each child trained to do his best at all times. The custom of allowing several trials does not develop concentration, it wastes valuable time, and usually develops careless habits of work. The habit of putting

forth the best efforts from the start is fostered by two things—the use of books instead of sheets of paper, and a limitation of time. Even in earlier years, when working at the board, children should be discouraged from making many erasures. Indeed it is wise at times to require them to obtain the teacher's permission before using the brush. Make every child see the importance of having his thought clear in his mind before he attempts to express it.

In senior classes it may be helpful for each child to note in the last page of his exercise book a few of the errors that he is prone to commit. There might be also a few directions in regard to means of improving his work. By occasionally referring to these pages he will be able to judge how well he is avoiding known mistakes or employing known means of improving his expression.

It would be vain to expect excellence in the first years of written composition. These first efforts will be in line with the early efforts at drawing houses, horses, or other objects with which the child is familiar. Even though matters of good form may be well taught at the outset, it does not follow that they will be correctly applied ever after. The teacher must be very persistent in recalling them time after time, since they are overlooked in the child's haste. Yet once any important point has been well understood by the class, no member should be allowed to disregard its use.

In this subject there can be no uniformity of standard. Even on beginning school, children show marked differences in language ability. Those from intelligent, refined homes have usually ampler and more effective powers of expression than the children of careless, illiterate parents. There are, besides, great differences in the natural endowments of those in the same social scale. Except in certain essential matters of form it is vain to expect all to benefit from setting a uniform standard. Individual treatment is requisite so that each child may rightly develop his own capabilities. It is unwise to institute comparisons among the members of a class, except on rare occasions to spur on careless pupils. Each should be kept up to his own best standard, and commendation given to all, even to the poorest, for honest efforts to improve. Teachers should know that in language not every child is capable of soaring high.

LETTER WRITING

There is danger that written composition may be regarded by pupils as a purely formal exercise, having little relation to the demands of actual life. Comparatively few persons ever employ the more formal and elaborate types of composition, such as narratives, or essays; but everybody has frequent occasion to write letters. Therefore, as the commonest form of written expression, and as encouraging originality and self-reliance, letter writing should be taken early in the course and should receive much attention in every grade. The child receives invitations which must be acknowledged; from relatives at a distance come letters calling for answers; there may be challenges from rival school teams to be accepted or declined. The letter, too, is valuable because, as the most intimate and personal form of written expression, it develops the child's individuality. He writes directly to some one who is interested in what he has to say; there is thus a strong motive calling forth his best efforts.

The confidence and full co-operation of the pupils must be obtained before we can secure freedom and naturalness in this branch of the work. It is best to begin, therefore, with the friendly letter as the form freest from what is formal or con-

strained. In the second or third school year, after the teacher has discussed the matter with the class with the aid of models on the board, the pupils may write short notes to mother or father, to one another, to the teacher, to Santa Claus, etc. These letters may well omit some of the conventionalities required in later years, their chief value being in the free expression of the child's ideas. Such a form as the following might be expected:

"Dear Mamma,

I like to play ball.
I like to go to school.
I think of you very often.
Your little girl,
Rose."

The first letters in junior grades should usually deal with but one subject, so that paragraphing is not required. Pupils might write to father or mother for something they wish to get—a doll, a pair of skates, etc. They should ever remember to think of the person to whom they are writing, and to say what they consider the person would like to hear, and to say it as if they were actually speaking. It is of the first importance to have them, as early as possible, write their letters on note-paper, then address the envelope, and send the letter. Such letters may be exchanged among pupils in the same or in different rooms. Soon, however, they may be sent, say once a month, through the mail; in some schools correspondence is regularly carried on with pupils at a considerable distance, perhaps in other countries. The school should carry on the work along the most interesting and practical lines.

In the fourth school year the pupils should know all the points to be observed in writing simple, friendly letters. But the teacher should avoid too great attention to these formal points to the neglect of the thought; the matter, not the form, is of greatest importance. It is well to train pupils to give the address and the date properly, using two or three lines if need be to avoid crowding.

The heading of a letter shows the place from which it was written and the date of writing, both matters of importance when an answer is to be sent. If the writer lives in a city the house number and the street should appear on the first line, the city and province on the second, and the date on the third. Each of these lines should begin a little farther to the right than the one above it. The period should mark any abbreviation as Ave., Ont.; a comma should follow the house address, the name of the city, and the month; a period marks the close.

In addressing persons who have titles, for example, Rev., Hon., Dr., but one title should be used; Dr. Henry Pike, not Dr. Henry Pike, M.D., nor Mr. George Poole, Esq. Yet if one does not know the initials of a clergyman it is proper to write, The Rev. Mr. Ormonde. All persons have some title; if not Capt. or Dr., it is Mr., Mrs., or Miss; this should never be omitted from the address. The address is at the left and begins one line below the last line of the heading. This should give (*a*) the name and title of the person written to, and (*b*) on a line below, his post-office and province, if the latter is not the one in which the writer lives. Should the one addressed live in a city his house number and street should appear on a line above the last.

The salutation should be found one line below the last of the address. The proper form depends upon the relations existing between the writer and the one addressed. A business letter would begin with "Dear Sir", an official letter with "Sir", a friendly note with "Dear Mr. Halcutt". Present usage holds that the salutation, "My dear Mr. Orville", implies a less degree of intimacy than, "Dear Mr. Orville", the former is, therefore, to be preferred when writing to a comparative stranger. Unless it stands first in the salutation the word "dear" is not capitalized; but the term "Sir" or Madam", or whatever the leading word of the salutation may be, always takes a capital letter. The punctuation following the salutation varies. Many good writers use a comma and dash; but the colon is recognized as equally correct. The form, "Gentlemen", is usually reserved for letters to business firms, the officers of an institution, etc., rather than for purely business letters.

Letters may be classified as friendly, business, or formal; the style should suit the particular purpose. The charm of the friendly letter lies in its naturalness. One should keep in mind the individuality of the person addressed and try to communicate clearly and pleasantly what such person would like to hear. The style of the letter should resemble that of interesting conversation. When too stiff or studied in tone such a letter is dull and fails to give pleasure. Yet it should not become too informal, using slang, or cutting expressions short—in a word, there should be no indications of haste or carelessness. The language should be carefully considered, proper sentence and paragraph structure should be observed, the rules for capitalizing and punctuation should be followed. The friendly letter should be legible, clear, and courteous; it should show care and good taste in all points, and yet not appear studied or artificial.

In beginning the letter there should be no need of making apologies; it is best to be punctual in acknowledging correspondence. There is no place for such preliminaries as, "I take my pen in hand," or "I am thinking of writing to you." Without such useless introductions, begin at once with what you have to say. Similarly when you have finished, close the letter without giving as a reason for so doing that the mail will soon be collected. It is equally out of place to say, after stating that you are well, that you "hope this will find you the same." All introductory excuses or apologies, and all hackneyed phrases seriously impair the tone of these friendly messages.

In several respects the business letter differs from the friendly letter. A business communication should have these essentials—clearness, conciseness, and courtesy. The writer should avoid all clipped forms; for example, "Yrs. recd. and contents noted; would say in reply, etc., etc." In business letters it is discourteous to neglect points of good form, but yet the communication should be made as brief as possible. The following is a good order to be observed:

1. Identify by date or by number the letter you are now answering.
2. Sum up the chief points or subject of this letter. At times it is wise to repeat in general terms the tenor of what you understand your correspondent to mean.
3. Take up each point, preferably in the order given in his communication, devoting a separate paragraph to each leading topic.
4. Answer directly and definitely any questions asked of you.
5. Make any explanations you deem necessary.
6. Lastly, broach any new subject you wish to raise.
7. In any letter do not mix up friendly and business matters.

In all written communications pupils should be trained to give the greatest attention to the body of the letter, for this is the letter proper, the other parts being but the setting.

The complimentary ending begins about the middle of the first line below the body of the letter. In reality it is an abbreviated sentence; "Sincerely yours," means "I am sincerely yours." One must therefore see that the rules of grammatical construction are not violated. Constructions such as the following are then to be strictly avoided: "Hoping to hear from you soon, Yours truly, etc."; "Awaiting an early reply, Believe me, Yours sincerely, etc.". "Respectfully yours" is a form reserved for petitions, for public, or very formal letters. Care should be taken to have the ending in keeping with the salutation. If the letter begins with "Sir" it should not close with "Cordially yours"; or if the salutation is "Dear Mr. Joyce" the ending should not be "Most respectfully yours." The two should be nicely adjusted.

The address on the envelope should be so plain as to be unmistakable; indeed every pupil should be impressed with the need of rigidly observing all matters of good usage in addressing envelopes. The directions appearing on the envelope are the only guide the various officials have as to the right destination of the letter. It is estimated that in the United States there go each year to the Dead Letter Office five million letters, containing about ten million dollars. They are sent there because they are illegibly or incompletely addressed, or else lack any address. The name should be written near the centre of the envelope; the other items should be placed exactly as in the address. It is usual to punctuate as in the address; yet it is permissible to omit punctuation on the envelope except for the end and for abbreviations.

A note is shorter than a letter proper and is written usually with the object of expressing but one main thought. Within the requirements of politeness it should be brief. Formal notes differ from other communications in having no headings, no salutation, no complimentary ending, and no signature. They should be written in the third person throughout. In the lower left-hand corner, appear the place and the date. The date of the entertainment, the hour, and the place should be in words. No figures should be used except for the house number. The year is not given. The margins should be more generous than in other communications; the space above and that below should be about equal. So arrange the lines, if possible, as to have the names of the sender and of the recipient on separate lines. The recipient should never use the future tense (shall be delighted, will be obliged), since he is *now* either accepting or declining.

To make letter writing appeal strongly to the pupils it should be made as real as possible. They should read and examine some bona fide letters from business men and write answers to them. The school should have collections of letters written to children by such masters as Robert Louis Stevenson, Phillips Brooks, and others. It is difficult for children to improve if they have only the crude efforts of their fellows as guides. For inspiration they need to see how the great writers have dealt with familiar matters in letters to children. A model such as the following from Phillips Brooks would probably do more to suggest improvement than any amount of criticism on their own shortcomings:

HOTEL DU NORD, BERLIN,
September 10, 1882.

DEAR GERTIE,—

This is Sunday morning. It is just after breakfast, about a quarter before nine o'clock. In a shop window on this street, I see a big clock every time I go out. It has seven faces, and each face tells what time it is in one of the great cities of the world. The one in the middle tells what time it is in Berlin, and all around that are the other great cities. Yesterday, as I passed it about one o'clock, I saw that it was about five in New York, so I know now that it cannot be quite three at home. You will not go to church for a good while yet, so you will have time enough to read my letter twice before you go.

I came here last Wednesday, and am going to stay here for some time. In fact, I feel as if I lived in Berlin. I send you a picture of the house, with a line drawn around my two windows. The children at the door are not you and Agnes. I wish they were.

The children in Paris all wore blouses, and the children in Venice did not wear much of anything. Here they all wear satchels. I never saw such children for going to school. The streets are full of them, going and coming, all the time. They are queer little white-headed, blue-eyed things, many of them very pretty indeed. They wear their satchels strapped on their backs like soldiers' knapsacks, and when you see a schoolful of three hundred letting out, it is very funny.

Only two houses up the street lives the Emperor. He and his wife are out of town now, or no doubt they would send some word to Toody.

Affectionately your uncle,

PHILLIPS.

DESIRABLE CHARACTERISTICS

"Ability to express one's thoughts clearly, forcibly, and with a degree of elegance—that is ability to write good English—is perhaps the highest test of mental cultivation." So writes Dr. A. B. Hinsdale. To what degree should we expect evidences of culture in the compositions of pupils in elementary schools? Elegance we need not look for, though a few pupils can be made to feel pride in artistic expression. Force, as based on feeling, may appeal to a larger number. But the chief effort might well be centred on clearness and fluency. Before the age of adolescence few children take much pride in habitually expressing themselves well. Ordinarily they are satisfied when they convey their meaning not too imperfectly. The school practice focuses attention on correctness as the leading feature of good utterance. But reflection will show that while precision is always important it is by no means the most valuable quality of discourse. Fluency and naturalness are ever to be preferred to rigid conformity with rules, and they should be developed first.

In composition more than any other subject good work depends upon freedom and self-confidence; the hesitating, self-conscious child, biting the end of his pen, will accomplish little. Especially when he is trying, the child needs appreciation and stimulus, far more than criticism. But the rigid criticism to which some of his oral and most of his written expression is constantly subjected makes him so self-conscious that his utterances are neither natural nor effective. In all junior grades the key-note should be encouragement. The growth of language and of the corresponding ideas should be vigorous rather than formally correct. Gradually this steady development can be directed into more desirable forms. "The remedy

for exuberance is easy; barrenness is incurable by any labour." The apt, untrammelled utterances of the child outside of school are often in marked contrast with his halting, feeble utterances inside.

"It may rightly be said that the chief purpose of language is not simply to express thought, but rather to impress it—to convey in the best manner our ideas and feelings into the mind of another. We have not only to pour the water out of the bottle, we have to pour it out in such a way that every drop may, if possible, be got into another bottle." The child can easily be led to appreciate this, for his habitual utterance has for its object to make some one understand him. When he finds that his mode of expression fails to convey his thought adequately, he is ready to make needful changes. Most of the teacher's suggestions for improvement might well be based on this one principle. Clearness can be acquired by any one willing to take pains, and should, therefore, be within the reach of most persons. Usually the most effective teaching results from concentrating the attention of the pupils upon clearness rather than upon force. The two qualities to be developed in the elementary school are fluency and clearness.

But there is some conflict between these two characteristics. Fluency means freedom from much reflection or hampering rules, while reflection and rules are needful to secure clearness. Fortunately young children are not sensitive to criticism when given tactfully. Then habit comes to their aid when the short daily exercise in language enables them to transform right teaching into fixed usage, leaving them untrammelled. There must be constant repetition of the correct mode to secure unfailing observance; hence the importance of the daily exercise. Intelligent teaching united with frequent practice and generous commendation will enable the child to acquire clearness without sacrificing spontaneity.

DAILY WORK

Language exercises should be frequent rather than long. The aim is to form habits, not to give knowledge, and the young child is incapable of long-sustained attention. In every grade some recitation offers opportunity for a written exercise daily. A single paragraph may contain all the pupil has to say on the subject, but that is produced under the best conditions, and it has all the greater value because it is not regarded as composition proper. In addition, the regular language recitations should be as frequent as conditions will permit, never falling below two or three each week. So strong are the influences inimical to good language habits, that they can be successfully overcome only through the school's bringing to bear its best stimulus at all times. Most of the written exercises should be short, to prevent mental and physical fatigue which would seriously interfere with improvement. In Form IV it is advisable to have a longer composition—say once a fortnight. However brief the exercise, however short the time, insist that the work be done creditably. Nor should the board work be slighted. "Any habit is more conveniently directed when it is most habitual." Daily practice especially in written work will make it a customary mode of expression, and will rob the exercise of the dread which the infrequent composition usually inspires.

Nor is it well in elementary schools to make this habitual expression appear more formidable by announcing the subject in advance for study and research. The story or the letter is taken immediately before it is to be reproduced, the

purpose being to have the subject "strike" the pupils and to have them write under this inspiration. Indeed without some such impulse no one can write with pleasure or success. With the pleasant sounds of the story still fresh in their ears, and the pleasant images strong in their minds, the pupils should be set to work without delay. All the life and brightness will vanish if they are allowed to ponder or hesitate. They should be urged to write rapidly, not stopping to weigh expressions or to consider form. It is best to strike while the iron is hot, to accomplish the task while the enthusiasm lasts. A pause of two minutes to erase a line will probably bring forgetfulness, self-consciousness, indifference. The time for critical examination comes when the exercise is finished; the actual writing must be under the most favourable conditions.

TRANSCRIPTION

The simplest exercise in written language is transcription. It demands no originality and but little thought, its educative value resting on the great importance of imitation. When rightly employed it trains in the mechanics of composition, promotes accuracy, enlarges the vocabulary, strengthens the memory, and it may even develop literary taste. Some teachers condemn it as a sheer waste of time, while others overdo it as a simple means of keeping pupils employed. But its real worth depends upon wise, systematic use with a well-defined purpose. When assignments are made in a haphazard fashion, as, for example, "Copy the next two paragraphs," the value of the exercise is doubtful.

Ordinarily the selection of parts to be copied should be made with some desirable end in view. This may be to impress some noble thought or beautiful expression, since slow, thoughtful copying results commonly in fixing attention both on ideas and their mode of expression. It may be to reinforce some lesson on form—not merely such matters as quotation marks, but also letter and business forms. Such social and conventional requirements as notes of invitation, bills, notes, receipts, etc., are all better understood when correct examples are given to be faithfully copied. Nor should suitable poems be overlooked. Usually the child's interest should first be aroused in the selection to be transcribed, so that the exercise is not purely mechanical, and then he should be held accountable for a perfect reproduction.

THE MECHANICS OF COMPOSITION

Adequate communication of thought through writing makes demand on two distinct lines of effort: mechanical correctness and intellectual effectiveness. These require entirely different treatment, and perhaps varying emphasis at different stages. Some educators contend that mechanical correctness should be emphasized early, especially as written execution is at first so new and difficult as to demand all the child's effort. No one, it is contended, can think clearly or write well if he fears severe criticism because of his inability to observe established forms. Yet careful consideration will make it evident that "Matter before form," is to be preferred to, "Teach the *how* before considering the *what*." The latter regards form as something wholly external, entirely independent of the thoughts to be expressed. The former assumes that the child learns all form—capitals, punctuation, sentence structure—much more readily and understandingly when he really requires them

for suitably expressing his thoughts. The necessity and the occasion for teaching the mechanics of language expression should arise naturally from the need experienced by the child. He should see that they are a social necessity, facilitating communication by making the meaning clear. It is true also that, "an artistic sense of outward form helps a deeper mental system—the logical arrangement of thought."

These mechanical details are commonly matters of arbitrary and conventional usage, and are best acquired by first observing closely what that usage is. But when rightly understood through intelligent teaching, they should tend to become a fixed habit in writing. In transcription, done so freely in early years, the child must be required to produce a copy faithful in every detail. No careless work should ever be accepted; the training in close observation and perfect reproduction is of great value in many ways. Rules come later as a definite statement of what has been required in early practice. Yet merely incidental teaching will not suffice. Adequate practice in this matter requires a resourceful teacher, but it must never be allowed to become mere routine drudgery. Keep ever before the child the need of habitually observing certain recognized forms if he would make himself understood clearly.

Ordinarily we cannot make instruction in written composition so methodical that the various matters of form are kept quite separate and dealt with in different grades. In reality when first the child starts to write he is confronted with the whole problem of good form. At times it is clearly best to give immediately the help urgently needed, postponing definite explanation until the class as a body can be taught economically. As a rule, the illustrations for type lessons on form are best when drawn from the pupils' work.

Teachers differ as to the importance of requiring careful attention to mechanical details—some over-emphasize this aspect of the work, regarding thought too lightly, while others slight mechanical details and accept slovenly work. The result of the first attitude is that pupils, worried by attention to details of execution, regard composition with hearty dislike. The second makes pupils not only careless in questions of good form, but indolent in effort. The extremes should be avoided. It may be taken for granted that definite, inspiring teaching, as well as constant, intelligent oversight, is needed to make right form a matter of fixed habit, and that supervised practice is the more important. It is not essential that the order of details given in the outline of the Course should be observed rigidly. As the fourth, fifth, and sixth school years are accounted the best for the mastery and memory of form, they should be utilized in fixing the mechanics of written language.

In the teaching of mechanics the inductive is the method to be followed. Present a series of illustrative examples and lead the pupils to discover and formulate the generalization. Then give varied exercises continued long enough to fix the rule. Usually it is not best to give special lessons for each separate feature of the numerous details included in good written usage. When, through proper teaching and practice, a child has obtained firm control of the essential points, other details may be taught largely by reference to usage shown in books or in the teacher's board work. Probably the most effective way for testing and drilling the mechanics of writing is found in the dictation exercises. As a rule, the selection should be studied carefully prior to the dictation, for there can be no gain in having the pupils make mistakes that might have been prevented through proper attention. Ability to punctuate, to use quotation marks, capitals, abbreviations, to observe the usage regarding letters or business forms, can all be tested through dictation.

PUNCTUATION

The child finds great difficulty in punctuation. In his oral speech there is nothing corresponding to it; nor is the child of eight or nine able to realize that discourse is made up of word groups whose relation to one another is indicated in part by these signs. He may have been drilled to reproduce faithfully all these marks in his transcription, but this was merely blind imitation. Now, at the age of nine or ten, after considerable practice in the writing of original stories and letters, he is as a rule able to employ correctly the period and the question mark. But the comma, the semicolon, and the exclamation point still give him much trouble. In earlier years his written compositions were in such simple form that skill in punctuation was not demanded. But as his written expressions become more complex, the need of these aids to make clear his meaning is felt, and then he is ready for this instruction.

The practice of introducing punctuation early in the course, and of impressing it by special formal lessons and definitions is not to be commended. The child must be able to analyse his thoughts, to discern the relations of their different parts, before he is in a position to appreciate the rules of punctuation. Some help comes from examining a well-punctuated paragraph in the reading book, and still more from requiring punctuation in connected dictation, though in early years the marks are told to the class. Yet punctuation should be taught chiefly in connection with the child's own composition, rather than as a thing apart. He knows the thought to be communicated, but the different meanings it might suggest to another according to various schemes of punctuation should be discussed. Pupils might be asked to give the meaning of an unpunctuated sentence, given by one of their number and placed on the board. Then the aid in interpretation given by punctuation would be made evident.

The aim is to have punctuation, like penmanship, become automatic, but it must first be a matter on which attention is focused and to which due consideration is thereafter given. Now, while pupils may recite punctuation rules glibly, it is found that they rarely apply them correctly on their own initiative. Moreover, in this matter, it is practically impossible to store up skill to serve some remote need. It seems best not to lay too much stress on this point until the senior Third Form is reached. In early years the pupils should be encouraged to write short sentences, not needing internal punctuation. Above all, the teacher should remember that there are few fixed rules in punctuation, the modern tendency being to use marks only when absolutely required to prevent misunderstanding of the meaning.

THE USE OF OUTLINES

Is the use of outlines advisable? This question has received much consideration from teachers, who yet are divided in their opinions. An essential element of good expression is clearness, and this requires logical sequence of thought. Assuming abundant knowledge of the subject, together with a just perception of the relative importance of its parts, and of the relations of these parts, composition means an intelligent effort to arrange and express thought in the best way. The outline implies that the material is organized; it is needful in writing as in drawing. Such organization is often done simply, perhaps unconsciously. Yet for well-connected utterance of any length there must be right arrangement either in the mind only, or else put on paper. Rare ability or long practice in orderly thinking may make such steps less evident, but does not dispense with them. The outline aids in logical

development, in orderly arrangement of the parts, and in securing unity and coherence. Each detail appears under its proper heading: each division is so arranged that it follows naturally from the preceding part, and leads appropriately to the succeeding part; thus the subject progresses in an orderly way from start to finish. Nor is this exercise unfamiliar; the pupils are accustomed to have such outlines placed on the board in history, geography, and other studies; in literature they analyse the selection and give appropriate titles for the several topics; thus have they learned by experience the importance of orderly arrangement. It may, indeed, be said that much of the value of composition comes from clear, orderly thinking which a proper training in this subject develops.

The use of outlines should be a help, not a hindrance, in good writing. In the first two or three years they are little needed. Where the material is a story or a simple poem, the order of events is clearly fixed. The child should know that every story has a beginning, a body, and an end. It is when original work is begun that the need of planning is felt. Then the matter is discussed orally in class, the various divisions of the subject are given, their order is considered and shown on the board. This process does not unduly restrict the child's freedom; on the contrary, by knowing what points he is to deal with and in what order, he has one considerable difficulty overcome. The topics should be few, but comprehensive, without many subdivisions. The aim should be, while avoiding omissions or repetitions, to cover the whole subject in a clear, concise way.

But there are wrong uses of outlines. Some language books give many exercises like the following:

> A picture shows a mouse looking at a trap baited with a piece of cheese. Underneath are these questions: "What once came to a trap? What did he think he must do? How did the cheese smell? Who wanted some of it very much? What did he touch it with? What happened? Who was caught?"

What is the result of such questions? The pupils write suitable answers to each question, and so have a connected story. But did they compose? All they were required to do was to turn the words around from question to answer: "What was in the trap?" "Some cheese was in the trap." The proper motive for composition is conspicuous only by its absence. Whatever composing there is, was done by the teacher in preparing the series of questions.

In telling the story of Browning's "Incident of the French Camp," the following outline would supply ample details for a Form IV class:

1. Napoleon: his appearance; his train of thought.
2. The boy: his coming; his news; its effect.
3. Death of the boy: opinion of him.

Pupils need direction and practice to enable them to make suitable plans for writing. They will be aided by observing simple rules of order, such, for instance, as the following:

1. Set down a list of all your ideas in regard to the subject.
2. Cross out any that have no clear relation to the main interest of the subject.
3. Arrange the others in the order you consider best.
4. While omitting no important point, try to avoid repeating the same thing.
5. Plan to have a suitable beginning and an effective ending.
6. The completed list should give a clear conception of the whole subject.

"What is that," asks Coleridge, "which first strikes us at once, in a man of education, and which, among educated men, so instantly distinguishes the man of superior mind? It is the unpremeditated and evidently habitual arrangement of his words, grounded on the habit of foreseeing in each integral part the whole that he intends to communicate. However irregular and desultory his talk, there is method in the fragments." Indeed, the very basis of composition is orderly thinking.

MODELS

There is lack of unanimity among teachers as to the use of models in elementary schools. Yet all agree that it is unwise to encourage conscious imitation by young children. But the child is trying to acquire skill in a most difficult art, and he needs for direction and stimulus to have work better than his own brought clearly to his attention. The desirability of good models is nearly as great in composition as in reading or drawing. Every good writer owes to imitation, perhaps unconscious imitation, much of his skill in expression. On this point Professor Minto thus states his views:

> The obvious truth is that the man who writes well must do so by example, if not by precept. In any language that has been used for centuries as a literary instrument, the beginner cannot begin as if he were the first in the field. If a man writes effectively without giving a thought to the manner of his composition, it must be because he has chanced upon good models, and not merely because he knows his subject well, or feels it deeply, or has a natural gift of expression. He can spare himself the trouble of thinking, because his predecessors have thought for him; he is rich as being the possessor of inherited wealth.

The good models may be the best work of the class, read as an encouragement to others; poor compositions should be passed over in silence. Perhaps a still better inspiration comes from the teacher's work done in a craftsman-like way on the board. To witness a piece of work in the doing is far more educative than to examine it when done. For seniors the examples of what skilful writers of English have done will be of much service. As a rule, the model should follow, not precede, the pupils' expression. They should be left free to do their best, uninfluenced by what some one else has done along the same line. Comparisons should be made rather with the object of stimulating the pupils, through their admiration of excellent work, to put forth still greater efforts; care should be taken to prevent discouragement. The object will be best attained when the pupils are led to read with eager, delighted attention suitable books of the best writers. Naturally, their power to express will come long after, and be ever dependent on their power to appreciate. But it is not possible to acquire the literary form of English except through the pleasurable, attentive reading of good books. The reading habit presents literary English as an actual reality, and familiar association with it results in the adoption of its forms. Close acquaintance with the best literature makes rules of rhetoric almost superfluous. The teacher's duty is to have pupils listen to good speech and to read good speech, always with interest and attention, so that in turn they may use good speech in their oral and written utterances.

COMMON ERRORS IN WRITTEN WORK

In their first written exercises pupils are apt to give short, scrappy sentences, the result, perhaps, of much conning of their primers. There the sentences that first meet their eyes are of this kind: "See the pretty cat. Her name is Floss. Ben is our dog. He is a good dog. He has four paws," etc., etc. When such

forms have become established as the result of the great efforts made by the child to master his early reading, it is not surprising that they reappear as the first types of his own written expression. If great care is taken to have the child give his statements at first orally in natural and varied form, this fault may be prevented or overcome.

When pupils begin to use connected expression, they often produce rambling, disjointed statements linked feebly together by *and, and so, then, but, so,* etc. Commonly, they write sentences of one uniform pattern, repeating the same words and phrases. Their utterances often lack point and conciseness. Give them abundant illustrations and practice in varying the beginnings of their sentences, with the direction to place *and* within the sentence, not at the beginning. Encourage them to say over their expressions quietly, so that the ear may be a guide as to whether or not they sound well.

In practically all grades certain types of mistakes are frequent: (*a*) the omission of a vital part of the sentence; (*b*) the lack of agreement between the subject and the predicate; (*c*) confusion in the use of the past tense and the perfect participle; (*d*) a wrong use of the conjunctive pronoun, both in form and in position; (*e*) the substitution of adjectives for adverbs; (*f*) a careless choice of prepositions; (*g*) redundancies and faulty idioms.

As a rule, it is safer not to encourage the use of participial phrases, since they are often loosely linked with the word they modify. Pupils in Form III should be taught the simple rule about the right order of words and phrases in a sentence, and should then be made to observe it in their own writing. It may be stated thus: "Things thought of together must be mentioned together."

Some simple directions for avoiding clumsy and ineffective constructions might well be discussed from time to time with the pupils, and their application shown by abundant board illustrations. In Form III pupils should be encouraged to keep in their composition books some easily understood rules, such, for instance, as these:

Directions for Writing

1. Know well what you mean to say.
2. Say it clearly and naturally.
3. Short sentences are better than long ones.
4. Vary the form of your sentences.
5. So long as the sense is clear, the fewer words the better.
6. Do not use the same words or phrases too often.
7. Do not repeat what you have once said.
8. The best way to test your writing is to read it aloud.

SENTENCE STRUCTURE

In intermediate and senior grades the value and the structure of complex and compound sentences should be regularly brought to the child's notice. Occasionally attention may be directed to the superiority of these sentence forms for expressing such easily understood relations as time, place, or manner, and notice may be directed to the various terms used to connect such propositions. The teacher's task is to lead the child to understand and to admire fine sentence structure, to examine the word groups and their arrangement, to observe the effect as to clear-

ness, force, etc. Gradually he is led to employ longer and more difficult sentence structure, suited to his ability to see things in a more complex relationship. By easy stages he may learn to recognize the various substitutes for a dependent clause—appositive, participial, and prepositional phrases, as well as single words—and may note that these convey the meaning more concisely. Then after having studied effective sentence structure in the writings of others, he should endeavour to apply this knowledge in his own compositions.

LANGUAGE BOOKS

Language books are frequently of very great help, especially to inexperienced teachers in ungraded schools. They have value in outlining a definite course for the various grades, and at times in indicating a method of presentation. They give illustrations of friendly and business letters, of business forms, serviceable alike to teacher and pupils. Usually they present suitable material in the shape of stories, poems, and pictures. In addition they contain many and varied exercises for language drill.

But most of them have serious defects, perhaps the chief being the emphasis laid on the formal side. Often they have been used to provide "busy work," largely mechanical, and lacking in interest or motive. This has contributed to make language seem a thing unrelated to thought—a matter essentially formal and abstract; for example, "Make a sentence from these words: pound, are, in, sixteen, a, there, ounces." At times the types of exercises are very poor, even bringing wholly wrong forms to the pupils' attention; for example, "Write the following sentence, using capitals and a period," "His father had to take george to dr. king." Sometimes these books insult the child's intelligence by trivial and uninteresting exercises; for example, "Fill in these blanks: The clock ——; —— reads." The children cannot afford to waste time and effort on such futile tasks. Many of the exercises are simply tests in spelling; for example, "Choose the right word: The (knew, new) teacher will be (here, hear) to-day." Very frequently, too, the language book directs too much attention to the use of quotation marks, contractions, and abbreviations, direct and indirect narration, etc.

It is well for a teacher to have some useful language books from which to obtain varied material, and suggestions as to its effective use. But teachers should not be dominated by these books. They need other sources from which to draw stories and poems; they might with advantage keep a book for clippings from newspapers or periodicals, or for suggestions as to suitable topics. In senior grades the pupils might be encouraged to give aid in making a collection of useful material.

FORM I

In connection with the course in written Composition it will be necessary to consider in this Manual:

1. The beginning of the written work
2. The material for the different Forms and where it may be found
3. The principles to be observed in selecting it
4. The methods to be pursued in conducting this written work, with illustrations
5. The general principles to be followed in criticising and marking compositions.

CHIEF AIMS IN FORM I

The chief aims of the course in Composition for Form I are to secure for the pupil fluency in conversation, and a greater amount of freedom in expressing orally his daily desires and observations and in relating the experiences of his own active life. To accomplish these ends the pupil's vocabulary must be extended; his misuse of certain words, due to his erroneous interpretation of their meaning, must be corrected or modified; and his forms of speech must be gradually moulded and improved.

CHARACTER OF THE WORK

On account of the mechanical difficulties to be overcome it will be clear that, in the pupil's first year in Form I, very little written work should be required beyond the coyping of easy sentences from the black-board or the Reader, and the reproduction of short suitable parts of memorized prose or verse. In the second year, however, much transcription of sentences should be done neatly, in the pupil's best handwriting, with due attention to correct spelling, capitals, and punctuation marks. Sentences, very short stories, and poems, may be written from memory; and practice in the writing of very brief notes and friendly letters may be commenced.

MATERIAL FOR TRANSCRIPTION

Sentences to be copied from the black-board, should ordinarily, be selected from thoughts which the pupil has already expressed orally in connection with his own observations or actual experiences. In the sentences to be transcribed from the Reader both the language and the thought conveyed should appeal to the child. The sentences should be natural and childlike, and good standard forms of speech should be used. They should be drawn from suitable literature and should embody questions and statements regarding familiar objects and matters of interest in the home or school life of the pupils. They should contain such language and forms of expression as the pupils may be expected to adopt in their free compositions.

The sentences may be in the form of questions about the sun, the moon, the days of the week, the months of the year; questions and answers concerning pet animals, birds, trees, games; and the proper expression of actions and little incidents within the pupil's experience, as:

Which day of the week is this?
In which month is Christmas?
Do rabbits eat clover?
Yes, they are fond of clover.
The horse is galloping.
Is the pony trotting?
I fell from the swing.
Did John jump from the platform?

ORAL EXERCISES TO CORRECT FAULTY EXPRESSION

Even as early as in Form I, some oral exercises will be found necessary to correct faulty expressions. The sentences to be copied from the board and transcribed from the Reader should be constructed or selected to supplement these previous oral exercises. The sentences may illustrate agreement, for example:

Mary skates well.
The bird sings.
The girls skate well.
The birds sing.
The boys are here.
Cats have claws.
Were you ill?
Yes, we were both ill.

The sentence may also show the proper use of the italicized words as, for example:

Who *did* that?
Mother has *done* all the work.
Have you *seen* Rover?
No, I have not *seen* him.
James *came* yesterday.
We *caught* a fish.
John *isn't* here.
Isn't it *too* bad?
Yes, it is too bad.
He *would have* liked to come.
I wished you *could have* been with us.
These boys *are* strong.
Those girls *were* nice.
You and I have plenty.
You and I saw the thief.
Am I the boy?
Am I not going?
Are you and I going?

To the above may be added exercises in copying sentences, previously given orally by the pupils, showing the proper use of *a* and *an,* as:

I have a cherry and a plum.
Have you an orange or an apple?
Is it an egg?

MEMORY WORK FOR TRANSCRIPTION

In selecting for transcription suitable parts of memorized prose or verse and short stories, the same purposes should be kept in view, namely, to accustom the pupil to the use of exact language and correct forms of expression; for example:

The story books *have told* you
  Of the fairy folk so nice,
That *make* them leathern aprons
  Of the ears of little mice;
And *wear* the leaves of roses
  Like a cap upon *their* heads,
And *sleep* at night on thistledown,
  Instead of feather beds.

There are no fairy folk that *ride*
  About the world at night,
Who *give* you rings and other things
  To pay for doing right,
But if you do to others what
  You'd have them do to you,
You'll be as blest, as if the best
  Of story-books were true.

—*Alice Cary*

PRACTICAL EXERCISES

The pupil should also have an abundance of such exercises as writing his own name, the name of his parent, teacher, schoolmate. These should be written, first in full and then by using initials. He should also have practice in writing his Christian name, surname, address, the address of his parents, of his brother, sister, teacher, doctor, minister. These exercises may be supplemented by questions set for seat work, such as:

Write in full the names of five of your schoolmates.
Write them again, using the proper initials.
Write the Christian names of four people in your home or school.
Write the surnames of four people named in a book or story you have heard or read.
Write the title for each of these, as: Miss, Mr., etc.
Write the name of your dog, or of any dog you know, of any horse, canary, or doll.

MODELS

In teaching the simplest sentence forms, a model may be given, such as:

My dog swims in the river,

and the class may be asked to write sentences on any such subjects as: my bird my cat, the bear, the tree, the plums, the oranges, my schoolmates. The pupils select a certain number from a list of subjects suggested, or choose their own subjects.

The model may be written in question form, as:

Do horses eat grass?

and the pupils may be asked to construct questions about: the chalk, the brushes, the paper, the slates, the caps, or about any other subjects they choose.

BLACK-BOARD WORK

There should be much writing on the black-board of the pupils' approved simple statements, questions, and answers; first, by the teacher to their dictation; secondly, by the pupils to the teacher's dictation.

Their simple statements and short stories from memory may also be written by the teacher, and may in turn be dictated by the teacher and written by the pupils. This work should be continued until such time as the pupils are able to write from memory brief stories which have been previously given or reproduced by them orally.

Good sentences previously constructed orally by the teacher and the pupils should at appropriate stages be placed upon the board and carefully copied by the pupils. These should embody illustrations of all the technical work—the use of initials, capitals, abbreviations, the period, and interrogation mark—prescribed in the Course for this Form. Selections for transcription from the Reader and other books and from memorized prose and verse may also be made, to illustrate the technical work required by the Course for Form I.

FROM ORAL TO WRITTEN WORK

Although this stage of advancement is often spoken of as the transition stage from oral to written composition, it must not be considered that, because written composition begins, oral composition ends here. Oral expression must be further developed and continued with, and as a preparation for, written composition. From the close connection existing between oral and written expression, it will be seen that the conditions essential to success in oral composition will also be necessary in written work, and that the course and the material for written expression must necessarily follow in the same channel, and be of much the same nature, as that for oral expression.

STORIES FOR REPRODUCTION

The oral work of Form I naturally leads to the written reproduction of similar material. It is desirable that the pupils take great interest and pleasure in reproducing these stories, etc., that they know well the parts or incidents of the story, and that they see and arrange these in their proper sequence.

FAVOURABLE CONDITIONS

It will be necessary in written as in oral work to stimulate, encourage, and lead out the shy and backward pupils, and perhaps to restrain the rambling and voluble. The pupil should be surrounded with congenial influences and be assured of the sympathy of his teacher and class-mates. When a boy writes to his school-mate to tell him what has happened at school, or to his mother at home to tell her of some interesting event in his holiday trip, he is usually composing under favourable conditions.

ROUGH BEGINNINGS

As in all art work, expression should begin with the simplest exercises in portraying or reproducing in rough form, and should afterwards proceed to more

cultured efforts in original work or self-expression. This original work may, for example, take the form of, a brief letter home, an incident in the pupil's life, a description of what he has done or has seen done by the baker or the grocer, the farmer or the carpenter.

MEMORIZED STORIES FOR WRITING

Stories to be written from memory by this Form should be simple, brief, interesting, clear, and well defined as to: (*a*) introduction or situation of affairs, (*b*) details of what took place, (*c*) result. It is better not to trouble the pupil with the moral. Stories of the style of: The Cat and the Cream Jug, The Crow and the Pitcher, The Dog and the Shadow, The Fox and the Goat, The Fox and the Crow, etc., will be found fairly suitable for this Form, if not too long.

BRIEF NOTES AND LETTERS

Nearly all children take pleasure in writing notes and brief letters to their friends, and are proud of their ability to convey messages in written form. The marvel that on the paper there are real words with all the meaning of spoken language, appeals to them. Pupils at this stage may be given easy work in notes and short letters, such as the following:

Write short notes to:

1. Your mother, telling her of two or three things you have done to-day.
2. Your father, telling him about a runaway you saw this afternoon.
3. Your teacher, asking him for a half-holiday this afternoon, as it is the day of the Fair.
4. Your seat-mate, asking him to come to your home to play, or to stay all night with you.
5. Santa Claus, asking for a Christmas toy.
6. Your brother, telling him of a bonfire you had, and how you made it.
7. Your sister, asking her, since you are ill, to come to your room and read you a story.

COMPOSITION OF BRIEF NOTES

The first notes may be developed as follows, the teacher writing the letter on the board as the pupils give the answers to the questions:

To whom are we writing? To mother.

Then we shall commence it in this way: Dear Mother,—(the teacher writing it in place as below).

What shall we tell her? I mended my bob.

How did you do it? With hammer and nails.

What did you do next? I went to school.

After school what did you do? We coasted down the hill and broke the bob again.

Now we shall close by letting mother know who wrote this note. This is one way to do it (writing the conclusion of the letter as below).

Tell her now the name of the place from which you are writing and what day of the month it is. Place this at the top of the page at the right-hand side.

The teacher will have written a letter similar to the following:

January 13, 1912.

Dear Mother,—

I mended my bob this morning with a hammer and some nails. Then I went to school. After four o'clock, Ross and I coasted down Pool's hill. We upset the bob, and broke it worse than before.

Your loving son,

William Gee.

The following note may be developed in much the same way:

To whom are we going to write?
Why are we writing to her?
How long were you absent?
When?
Why were you not in school?
Why are you writing your own note?
How are you going to close this letter?
On what day was it written?

May 5, 1912.

Dear Miss Domsie,—

Will you excuse me for being absent all day yesterday? I was ill. Mother is not at home.

Your pupil,

Jennie Black.

Note: Models of simple friendly letters will be found in the Text-book on pages 16 and 18, but these letters are much too long for the pupils of this grade.

CORRECTIONS AND CRITICISMS

All corrections and criticisms should be made in kind and inspiring tones. The good points in the work, the writing, the spelling, the capitals, etc., should be commended, and the pupils should be encouraged to do their best to produce neat and accurate work. The teacher must not expect too much at this stage. It will not be necessary to deal with all faults in expression, but the greater errors and those common to the majority of the class should be taken up, and the sentences, short stories, or notes should be rewritten with a view to correcting them. No careless mechanical work should be accepted.

From the early difficulties the child experiences in learning to talk and to use conventional forms, we can see the main lines along which assistance can be given him. The child says:

Axe the wood.
It is me.
He don't want the book.
We runned hard.
We deaded the fly, etc.

The teacher's own model language will be a strong influence in correcting the child's language; but the resourceful teacher will not fail to use different ways of correcting such errors and of making the pupils familiar with the proper forms of expression. Sometimes it is necessary simply to make the correction as the error arises; at other times special exercises are required:

1. The teacher says plainly:
   We do not say, "Axe the wood"; we say, "Chop the wood."
   Say, "It is I."
   Good talkers say, "He doesn't."

2. When practicable, the action may be performed, or a picture of the action shown for the class to interpret in words, as: The man is chopping the log. He chops the tree.

3. The teacher asks the pupils to use these words in sentences, such as: John is chopping wood. Have the men chopped the wood? Chop away, woodcutter.

4. He may leave blanks to be filled up as: Men.....wood in the winter. Women do not .....trees down.

In junior classes, wherever possible, the exercises should be associated with the work or action in each case, so that the drill in proper forms may not appear to be connected with words only.

FORM II

(For references to the Text-book, see the Index.)

When the pupil is ready to commence the Course of Form II he is able to write legibly. He has transcribed sentences from the Reader, and has written short sentences from dictation and also from memory. He is now prepared for exercises in writing his own thoughts, in reproducing the contents of some story known to him, in telling in his own way an original story, or in giving an account of some personal incident.

As additional preparation for the work to be taken up in this Form, there should be:

1. A review of the work of the preceding Form; further exact transcriptions of (*a*) good sentence forms, (*b*) model letters, (*c*) brief compositions in prose and poetry.
2. Memory reproduction of good prose and poetry.

OUTLINE OF NEW WORK

The new work for this Form may be classified as:

1. Writing of known stories
2. Writing of original stories
3. Writing of personal experiences
4. Writing friendly letters, using note-paper and envelopes
5. Study of the paragraph (sentence group) as a unit of expression
6. Organizing of all written sentences into paragraphs.

TRANSCRIPTION

This work should follow the Course outlined for oral composition in *The Ontario Public School Composition.*

The sentences for transcription in Form I were selected for their clearness and simplicity. The adage or proverb may be taken as a model, for example:

A new broom sweeps clean.

These sentences for Form II should include statements, questions, and answers, and also sentences exclamatory in form and periodic in style, as:

What a monstrous tree!
Up the hill he heaved the stone.
Better three hours too soon than three minutes too late.

Such sentences as require careful arrangement of the parts should be copied and studied, for example:

Early in May, a pair of robins began building a nest in the elm tree near the river.

In company with a large number of his friends, he crossed the ocean and founded a city.

This little purse the old man put in his pocket.

One day, when looking sadly into the stream and thinking of his lost sister, he saw a face like hers looking up at him.

SENTENCES TO IMPRESS CORRECT FORMS

The pupils should copy from the board sentences constructed to impress correct forms of expression that already have been drilled upon orally, as:

I shall teach you better.
Am I not as tall as he?
Were you here yesterday?
Father (not *Father he*) came in and sang for us.
Are there not fewer apples than there were?
Each boy sits in his place.
Doesn't this horse trot well?

SENTENCES TO IMPRESS TECHNICAL WORK

The pupils should also transcribe many sentences previously noted by the teacher and pupils, as incorporating parts of the technical work prescribed for this Form; for example, the use of capitals, punctuation, contractions, and abbreviations, the names of the days of the week, months of the year, the seasons.

John, will you name, in order, the days of the week?
The days of the week are, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

The class may write sentences, similar to the above, regarding the months and seasons.

To-day is Thursday, May 22nd, 1913.

The class may write similar sentences on the days of the week as:
To-morrow will be ————. Yesterday was ————.

December, January, and February are winter months in the northern parts of the world.

Thirty days hath September,
April, June, and November.

Give me of your bark, O Birch-tree.

O star light, O star bright,
First star I see to-night,
I wish I may, I wish I might
Have the wish I wish to-night.

The "O" and "I," and the punctuation, should be noted in the foregoing.

PRACTICAL EXERCISES

Exercises such as the following may be given for seat work:

1. Make a statement about each of these places: Toronto, Ottawa, Hamilton, London.
2. Write the names of five other places near your home.
3. Write the names of the days of the week, (*a*) in full, (*b*) in short form.
4. Write the names of the months of the year, (*a*) in full, (*b*) in abbreviated form.
5. Write the names of the seasons—the summer months, the winter months. The names of the seasons are not to be written with capitals.
6. Write the names of the cardinal points, (*a*) in full, (*b*) in abbreviated form. When written in full, the names of the cardinal points are not to be written with capitals.
7. Tell of something you did each day last week.

BLACK-BOARD WORK

When the pupils have completed the work, the teacher may write the sentences on the board, calling attention to any difficult parts.

The pupils will compare their work with the work on the black-board, noting the errors and afterwards rewriting correctly the sentences in which these occurred.

LETTERS FOR TRANSCRIPTION

In addition to transcribing the letters found in the Text-book on pages 16 and 18, other good forms of letters may be copied, such as the letter of the deaf and blind girl, Helen A. Keller, to the poet, John Greenleaf Whittier. The teacher should remember that this work in transcription is of little value unless the pupils are required to pay careful attention to writing, punctuation, and spacing.

December 17, 1890.

Dear, kind Poet:

This is your birthday; that was the first thought which came to my mind when I woke this morning, and it made me glad to think I could write you a letter and tell you how much your little blind friends love their sweet poet and his birthday.

This evening they are going to entertain their friends with readings from your poems and with music. I hope the swift-winged messenger of love will be here to carry some of the sweet melody to you in your little study.

If I were with you to-day, I would give you eighty-three kisses, one for each year you have lived. Eighty-three years seems very long to me. Does it seem long to you?

The happy Christmas time is almost here! I can hardly wait for the fun to begin! I hope your Christmas Day will be a very happy one, and that the New Year will be full of brightness and joy for you and every one.

Your loving little friend,

Helen A. Keller.

The following letter is from Julian, the grandson of Mr. Thomas Huxley. He had been reading *The Water Babies,* written by Rev. Charles Kingsley, a great friend of Mr. Huxley's:

Dear Grandpater:

Have you seen a Water Baby? Did you put it in a bottle? Did it wonder if it could get out? May I see it some day?

Your loving grandson,

Julian.

The grandfather's reply:

March 24, 1892.

My dear Julian:

I never could make sure about the Water Baby. I have seen babies in water and babies in bottles; but the baby in the water was not in a bottle, and the baby in the bottle was not in the water.

My friend who wrote the story of the Water Baby was a very kind man and very clever. Perhaps he thought I could see as much in the water as he did. There are some people who see a great deal, and some who see very little in the same things.

When you grow up, I dare say, you will be one of the great-deal seers; and see things more wonderful than Water Babies, where other folks can see nothing.

Give my best love to Daddy and Mammy.

Ever your loving

Grandpater.

PROSE FOR TRANSCRIPTION

In addition to selections from the Reader, such compositions in prose and poetry as the following may be transcribed:

Bees and Fruit

Spring, lovely spring has come. The fruit trees are clothed in white and are full of perfume and beauty with all their lovely blossoms. Standing under a tree, we hear a humming sound made by the wings of numberless insects; looking up, we see honey-bees, and bumble-bees, moths, and flies, and wasps. What are they all doing? They are feeding on the nectar of the flowers or gathering pollen—the yellow dust on the little spines within the bloom. This pollen is made into wax for combs or into food for their young. The insects are very busy, each intent upon its own work, and looking after its own needs. But, at the same time, they are doing another kind of work for us, and without their help we should get no fruit. A bee pushes its head into a flower in order to reach the honey, and some pollen sticks to it; then it goes to another, and some pollen is rubbed off. By this process, the setting of fruit is made sure. If pollen from one blossom is not carried to another, the fruit will not set. How much, then, do we owe to these tiny workers?

Autumn

October! How lovely are the woods now; the leaves have changed from their summer green to all kinds of varied colours, scarlet, and crimson, golden yellow, brown, and russet, and every shade between. Soon they will fall and carpet the ground, and the trees will show limbs and branches bare against the sky. Nearly all the birds are gone; they have flown away to the south to spend the winter, because if they stayed here, they could get no food. The sparrows, crows, woodpeckers, and chickadees remain, as they are able to find enough to eat and keep them warm. The squirrels have been busy gathering nuts and hiding them away, so that they may have food when the cold weather comes, and it is too stormy for them to go out and gather the cones from the tops of the pine trees. These they pick to pieces in order to get out the seeds that are between the scales. Autumn is often a lovely time of the year, but it makes one sad to see all the flowers wither and die, and all the beauty of summer pass away.

Snow-flakes.

It is a pleasant winter day, cloudy and not very cold, little flakes of snow are slowly falling; there is hardly any wind. Look at the flakes on the dark sleeve of your coat; each one is a marvel of beauty. There are many different patterns, but all are thin and flat, and have six points. This is the way in which crystals are formed when water freezes. All the snow about us is made up of millions upon millions of these crystals. We do not often see them in their beauty, because they are so frail and thin that the wind breaks them up into little pieces; or, if the weather should be mild, they stick together and form large flakes, in which the patterns can be no longer seen. How wonderful and how beautiful are even the commonest works of God!

POETRY FOR TRANSCRIPTION

1. Said young Dandelion,
With a sweet air,
"I have my eye
On Miss Daisy fair."

2. Before green apples blush,
Before green nuts embrown,
Why one day in the country
Is worth a month in town.

3. Heap on more wood,
The wind is chill,
But, let it whistle as it will,
We'll keep our Merry Christmas still.

4. Again the sunny month of May
Has made our hills and valleys gay.

5. The feathered people you may see
Perched all around in every tree.

6. Come, ye thankful people, come,
Raise the song of harvest home;
All is safely gathered in,
Ere the wintry storms begin.
God, our Maker, doth provide
For our wants to be supplied;
Come to God's own temple, come,
Raise the song of Harvest Home.

7. Oh, roses and lilies are fair to see,
But the wild blue-bell is the flower for me.

8. How pleasant the life of the bird must be,
Flitting about in a leafy tree.

9. The Queen of the Spring, as she passed down the vale,
Left her robe in the trees and her breath in the gale.

FRIENDLY LETTERS FOR FORM II

The friendly letter is usually made one of the earliest forms of original written composition. All children wish to write letters to their friends, and the desire to convey thought is indispensable to successful efforts in composition. In writing short friendly letters in Form II more care should be exercised in regard to the form of the letter. Friendly letters may occasionally be written on note-paper, and some practice should be given in addressing envelopes or paper cut the same size as envelopes, and in placing the stamps. If note-paper is used, the letter should commence about an inch from the top of the page. The place and date are usually written in the upper right-hand corner and may take one of the following three forms:

1. 83 James St.,
London, Ont.,
May 18, 1911.

This form is used when the street address is of importance as well as the city or post-office address.

2.

165 King St.,
Aylmer, May 17, 1911.

This form is frequently used when writing to a person living in the same city, or town, or province, as the writer, and is the form that is used in ordinary friendly letters.

3.

Elora, Ont.,
May 17, 1911.

This form is used when there is no special street or number, and when the post-office is all that need be stated.

In large note-paper—eight inches by five inches—a margin of an inch should be allowed at the top, three quarters of an inch on the left side, half an inch on the right, and half an inch at the bottom. On small note-paper, smaller margins should be sufficient. The salutation should commence at the left-hand margin, as: Dear Sir,— Dear Madam,— My dear Tom,— followed by a comma and a dash. The first paragraph usually commences below this dash; the other paragraphs should also be indented about the width of the margin. After the salutation some writers place a colon (:); others, a comma and a dash (,—). The simple comma after the name of a person addressed as, "John, come here," corresponds to the latter, and marks the pause after addressing a person and before making a statement, asking a question, or giving a command.

The introduction should be clear and should denote briefly the subject-matter of the letter. The middle paragraph, or body of the letter, will give coherently the message, and will be followed usually by a brief closing paragraph preceding the complimentary closing.

The complimentary closing of the letter should begin about half-way across the page. The first word only should commence with a capital, as: Yours truly. The last word should be followed by a comma, as on page 16 of the Text-book. Beneath and to the right, is the signature.

In addressing the envelope, the first line—usually the name—should be written about equally distant from the top and bottom edges and also from the right and left edges of the envelope. Care should be taken to write the proper title, as Mr., Master, Mrs., Miss, Esq., Dr., Rev., M.P., etc., in the proper place. Beneath and to the right, will be written the number and the street, or the post-office box, or the particular address; on the third line and to the right, the city, post-office, town, village; and to the right on the fourth line, the province, state, or country in which the post-office is situated, as:

1.

Miss Janet Brown,
87 Church Street,
Hamilton,
Ont.

2.

Master Henry Jones,
P. O. Box 876,
Halifax,
N. S.

3. Samuel Hughson, Esq., M.P.,
36 Sparks Street,
Ottawa,
Ont.

4. Mr. William Smith,
Virden,
Man.

5. Mrs. Thomas Lee,
56 Park Row,
Bideford,
Devonshire,
England.

Later on it will be seen that, in business and formal letters, the address is also placed before the salutation. "My dear Sir". The stamp should be neatly affixed in the upper right-hand corner of the envelope. (See Model, p. 19 of the Text-book.)

STUDY OF THE PARAGRAPH

The study of the friendly letter naturally leads to the study of the paragraph. It will be sufficient in this Form if the teacher proceeds on broad principles, demonstrating to the pupil by means of lessons from the Reader the main law of the paragraph, namely, that the sentences in each paragraph are grouped together because they, each and all, bear on the topic usually indicated in the first sentence of the paragraph.

For instance, in the lesson on "The Lion and the Mouse," page 5 of the Text-book, the first paragraph tells about one part of the story, namely, the mouse under difficulties. (See first and second sentences.) The sentences in the second paragraph tell about another part of the story,—the lion under difficulties. (See first sentence.)

FIRST MATERIAL FOR FORM II IN WRITTEN WORK

In order that the pupils may have an abundance to say, familiarity with the subject and confidence in their ability to interest those for whom they write are most essential. It will be well, therefore, in the written course for Form II, frequently to return for material to the work taken orally in Form I, especially to those subjects which proved, in the oral lessons, intensely interesting. Each lesson in written composition should be preceded by an oral lesson on that subject. The principle of keeping the written work slightly behind the oral in point of difficulty as well as time, will be found to be quite in keeping with the method pursued by writers in developing a subject.

Well written ideas spring from, and are matured by, (*a*) thought, (*b*) conversation on this thought, (*c*) study, (*d*) being associated for some time with the subject, (*e*) living in close contact with the conditions to be described.

EXERCISES IN WRITING PARAGRAPHS

The following exercises will be found suitable for written composition:

1. Answer these questions about an orange: What is its shape and colour? How large is it? Where does it grow? What is it used for? Write the facts in a single paragraph.

2. Write a paragraph about your pony. Speak of his name and colour, what he is useful for, the good or bad habits he has, what he likes to eat, how he is cared for.

3. Write full answers to the following questions, giving a short paragraph to each: In what month is Dominion Day? Christmas Day? New Year's Day? Empire Day?

4. Describe in two paragraphs a hundred-yard race between two fat men. Tell about, (*a*) the appearance of each at the start, how fast they ran, and which won; (*b*) how the people enjoyed the race and what they said.

5. Reproduce in two or three paragraphs a fairy story with which you are familiar, for example, *Little Red Riding Hood*, or *Silverlocks*, or *Cinderella*.

6. Write a story about Moses or Joseph, Samson or Daniel, Ruth or Esther, in three paragraphs, giving (*a*) early life, (*b*) difficulties, (*c*) great work.

7. Describe, in three paragraphs, the house you should like to live in. You may use the following plan: (*a*) its situation and grounds, (*b*) size, shape, and general appearance, (*c*) what you particularly like about it.

8. Write a letter of two paragraphs to your mother, telling her the experiences of a single day. After writing it, notice how the letter answers these questions: Where was the letter written? When was it written? What does it tell about? By whom was it written? To whom was it written?

9. Have you ever gone to the woods for flowers, for raspberries, for beech-nuts, for sap? Write a story about it, in two paragraphs.

10. Have you ever gathered cherries, plums, apples, pears? In three paragrapns write when, where, and how it was done.

Have you helped to take up turnips, potatoes, beets, or carrots? In two paragraphs tell how it was done and where.

11. Write a story about mowing, or raking, or loading, or drawing in hay, or riding on the load. Tell what you saw and did, in two paragraphs.

12. Have you helped in a field of grain with the reaping and binding, the shocking, loading or drawing in, stacking the grain or putting it in the mow in the barn? Say what kind of grain it was, and tell, in two paragraphs, what was done in each case. Take only one action at a time.

13. If you were to have a holiday on September 1st, tell, in two paragraphs, where and how you would spend it in the country.

14. Tell, in a paragraph, how you spent your holiday; in two paragraphs, how you spent July 1st.

15. Tell, in one paragraph, about a frolic in the barn; in two paragraphs, about a picnic in the woods, or by the lake or river.

Sentences to be Combined

16. Write six sentences, to be combined, about cups, saucers, plates, pails. Tell about their shape, and what they are made of, as: The pan is shallow. It is made of tin. Combine these sentences.

17. Write six questions about fish or frog, as: Where do fish sleep? Then try to combine them.

18. Write six sentences about leaves and flowers, telling about their hape and colour; combine the sentences, as: The leaf of the maple has three points. It is green in summer, but turns yellow, red, or brown in the fall.

SUITABLE MATERIAL FOR REPRODUCTION

In the memory reproduction of good prose and poetry it may be noticed that every story is not suitable for reproduction by junior classes; such stories should be clear cut, with a definite beginning, middle, and end. They should be coherent throughout, one part leading up to and suggesting the other. Some stories are too long, and involve too many particulars, with often too much attempt at fine composition. There are other stories that may be told in an ordinary way, but which lend themselves to a process of extension later on, when the pupil becomes able to fill in or expand certain parts.

METHODS IN BEGINNING WRITTEN COMPOSITION

In beginning written composition, the following methods may be used: A short well-known story of one paragraph, or a short fable or incident, may be chosen for reproduction, and the teacher may ask the pupils to co-operate with him in first giving the story orally. He may reject the introductory sentence of the first pupil altogether, may suggest an improvement in that of the second, commend the sentence proposed by the third, and write it on the board as it is accepted. He will proceed in this way, marking the beginning of his sentences with capitals, and placing the periods and important punctuation marks as he writes. After the story is finished, he will probably have to offer explanations and answer questions regarding the capitals and important punctuation marks. The pupils will then be required to copy carefully what has been written on the board, paying close attention to the form, the title, the margin, the spacing after periods, question marks, etc., and also to the writing and the spelling. After two or three such lessons, the teacher may proceed as before until he has completed the oral work on the black-board; then he may erase what has been written and ask the pupils to write the story. When several such compositions have been written the help of the board may be gradually withdrawn, and the pupils may be asked to write for themselves in blank books or on paper.

The following is another plan for beginning written composition: After reading a short, pointed story, or familiar incident, preferably from the Reader, the pupils may be asked to reproduce it orally, all keeping closely the thread of the story, and giving it in much the same words and at about the same length as the original. A pupil may then lead in dictating from memory, while the teacher simply writes on the board, without capitals or punctuation, the pupil's statements as dictated to him. The story thus written, without capitals or punctuation marks, is then, with the assistance of the pupils, re-arranged, or broken up into sentences on the black-board. It is then compared with the original, and afterwards transcribed. Other suitable compositions of the same style may be written in this way and copied from the black-board or the Reader, or written by the pupils from the teacher's dictation. The pupils may thus see how their own matter is arranged or broken up into sentences.

PUNCTUATION

In breaking up the composition into sentences, and also in placing the important punctuation marks as it is being written, the teacher may compare the methods employed in oral composition with those employed in written composition, in order to make the hearer or the reader understand what is spoken or written.

In oral composition the speaker's words may be greatly reinforced and assisted by repetitions, by inflection and intonation of the voice, by action, gesture, and expression of countenance; so, in the written language, the words of the writer have corresponding aids, indicated by capitals, indentions, punctuation marks, quotation marks, etc.

PREPARATION FOR WRITTEN COMPOSITION ON "THE WIND"

After an interesting conversation with the pupils on "The Wind," preferably on a windy day, as to the different directions from which it blows, the work it does, and the pranks it plays, the teacher may repeat, or ask a pupil to repeat, Rossetti's poem:

Who has seen the wind?
Neither you nor I,
But when the trees
Bow down their heads,
The wind is passing by.

The pupils repeat the poem with her, over and over again.

After such a lesson the pupils are in a proper mood to enjoy and profit by hearing or reading Robert Louis Stevenson's poem, "The Wind".

I saw you toss the kites on high,
And blow the birds about the sky.

and Longfellow's "Daybreak":

A wind came up out of the sea,
And said, "O, mists, make room for me."

After talks of a stimulating character, on wind storms, on the different characteristics of the north, south, east, and west winds, and on their romps together, the pupils are asked to describe in turn each wind, distinguishing it in two or three appropriate words or sentences.

The south wind is warm, gentle, kind, and likes to coax the May flowers and crocuses out to play with him in the Spring.

Later on, the sentences referring to the north wind are dictated by the pupils and written on the board, in good form, by the teacher. Still later on, each pupil in turn is asked to think that he is the north wind, and to write what he thinks the north wind says.

While the pupils are writing, the teacher may move about among them, stimulating each to do his best work, helping those who are hesitating or in doubt as to punctuation, spelling, capitals, etc., warning the careless to do neat work, encouraging the dull, and being helpful in a practical way, but not allowing the pupils to depend upon his help.

The following are copies of compositions written by boys in Form II after the subject had been dealt with in this way:

THE WIND

"I am the wind. I have lots of fun this kind of day. Especially to blow people's hats off.

"They say to one another, 'I wish the wind would go away.' But that will not make me go away. I will blow all the harder. I like very much to come out on a snowy day like this because I can blow the snow in people's faces.

"I like to whistle round Big Ben, who you all know is the City Hall Clock, best of anything. The pupils in Miss ————'s room were asked to write a composition about me. Why, how do they know what I do? They only sit in their seats and learn 2 times, while I travel all over the world, and I never have to sit in a seat like they do. Just imagine them trying to write a composition about me.

"The City Hall Clock and I have great talks at night about what we see in the day-time. So, when you hear moaning sounds at night, you will know I am talking to the clock. Now I must close, as here comes Brother South, and I want to go for a romp with him."

THE WEST WIND

"I am the west wind. Sometimes I am very strong, sometimes very gentle. What I enjoy most of all is sending people along the ice on skates, or sailing ships.

"One day, when some children were going to school, I tried to blow them the other way, so as to go to the other school. 'They have lost their way, poor things,' I said, 'but I will help them back.' But still they had gone the right way after all, and I had made them late. After that, I will mind my own business.

"One time I was very rough. I seemed to get stronger every day, and, oh! how I longed for some boisterous fun! As I neared a little town, I blew with all the force I knew.

"Crash! Down came the houses, churches, and stores; people rushed out into the streets and cried, 'The Hurricane! The Hurricane!' I was sorry, and wanted to stop, but when you begin you must end, so I blew and blew, until nearly all my strength was used up, and when I saw the damage I had done, I didn't want to see it; so I hurried on, to find pleasure of a gentle kind. I joined the South Wind, and that made us the South-West Wind.

"We went south, and chased a little sail-boat round a lake. It greatly pleased the people in the boat. The South Wind and I had a quarrel, but I and the boat wandered on. A horrid old windmill got in my way, so, of course, I had to turn it. I hate turning windmills, because there is no fun in it, and I like to play all the time. Don't you?"

ORIGINAL COMPOSITIONS

Original composition should be begun by the pupil's writing some personal incident in his experience, and should be continued so as to develop the pupil's talents in story-telling and laying interesting plots. The actions should be genuine, truthfully told, and closely connected with the child's own life. The composition may take the form of a letter telling a personal incident or a familiar event within the child's knowledge, or of an autobiography, as of a doll, a bird, a horse, or a dog.

THOUGHT AND EXPRESSION

The basis of good composition is *thought*. The first essential step is thinking, the second, *expressing this thought* naturally but not carelessly, so that others may understand it. Therefore, both a *knowledge* of the subject and a *deep interest* in it are desirable, as well as the *cultivation of good ways* of expressing our thoughts.

BLACK-BOARD WORK

In Form II, much composition arranged orally in previous lessons should be dictated by the class, or rather, by individual members of the class, to be written by the teacher upon the black-board. There should still be much transcription of suitable material and more reproduction of work previously planned or outlined, and dealt with orally, but the original work should be brief, (not more than two or three paragraphs) simple, and interesting.

ORAL AND WRITTEN WORK

The beginning of the written work, we have said, follows, and is closely connected with, the oral work. Some of the best exercises will be found by returning to the oral work and expressing graphically what has been already expressed orally on subjects such as those in the following exercises:

EXERCISES

1. Write what you know about to-day.
2. Write what you know about this month.
3. Write what you know about your name, age, etc.
4. Write what you know about what Indian children live in.
5. Write what you know about what we live in.
6. Describe something growing in your garden, so that the other pupils may know what it is, and be able to name it.
7. In the same way, describe something in the room.
8. Take a verbal message from some one, send back an answer, and vice versa.
9. Write, in order, the actions performed by a fellow-pupil, for example: John arose from his seat, spoke to the teacher, took his cap, and quietly left the room.
10. Write clear directions for a fellow-pupil to follow. See that, in carrying them out, he does what you intended, and if not, in what particular the pupil or the directions were in fault. Make this clear. For example, "John, put your book in the desk, stand, come forward, and clean the board, please."
11. Write a short description of the work done by the shoemaker, the blacksmith, the carpenter, the milkman.

MATERIAL FOR WRITTEN WORK

In selecting the material for first lessons in written composition, the same order should be followed as in oral composition. To begin, a short story or fable may be placed before the pupils for composition, orally and then in writing. Their pets may be described, or their favourite games, first orally and then in writing.

The teacher may use as material for written composition in Form II, bright, interesting stories, fables, personal experiences, reproduction of good prose and poetry; the study of simple picture-stories illustrated by brush, pencil, or crayon; stories of primitive life, of child-life to-day in other lands; stories which have previously been read or told to the pupils; friendly letters regarding their home life and surroundings, their games, occupation, school, their nearest post-office, village, town, city; the meaning of particular days, such as Thanksgiving Day, Christmas Day. The recitation of suitable poetry and prose selections should precede the oral and written exercises.

INVENTION

Pupils may also profitably attempt to write stories which they have invented, of a type similar to those they have heard or read.

The teacher's work is to stimulate and encourage the pupil's impulse to express himself; and to endeavour by guidance, sympathy, and appreciation to make the pupil's efforts in expression a pleasure. He should tactfully avoid discouraging the pupil by criticising his work in an unkindly manner, or before his class-mates; neither should he ridicule it, but should induce the pupil to take pains to make his work intelligible and interesting to his readers, or hearers.

The pupil will remember that the story is to be read by other pupils, and will ask himself: "What else do they need to be told so that they may understand easily, and may be interested?" After a paragraph has been written, the pupil should criticise it and ask: "Will they understand that?" Have I said what I meant to say?" "Would they understand it better or be more interested if I put it in another way?"

ROUGH BEGINNINGS

In written as in oral composition, the following difficulties are to be considered from the child's position: (*a*) his lack of matter, (*b*) his tendency to ramble, (*c*) his confused and wordy way of saying things.

The teacher should not look for too much at this stage, and should be content with rough results as long as the work shows thought and plan and is carefully written. It is more important at first that the pupil's work be genuine, childlike, and sincere, than that it be marked by maturity of language or a degree of excellence of style.

The compositions are often laboured and sometimes uninteresting because wrong topics are chosen. Subjects such as the following will appeal to girls and boys at this age:

Were you ever:

1. On a big load of hay or grain?
2. In a boat or on a train?
3. Wading in a creek or pond?
4. Driving in a cutter or a buggy?
5. Riding on a horse's back?
6. In a snow-storm?
7. In a rain-storm?
8. Fishing in a creek?
9. Camping near a river or a lake?

Tell about one of these in two or three paragraphs.

The teacher should look at the indention, the margins, the spelling, the neatness and legibility of the writing, the capitals, the punctuation, and the construction of the sentences. There should be no broken words at the end of the line.

FROM REPRODUCTION TO INVENTION

Between the reproductive and inventive stages, good exercises can be made for the pupils, by varying the story to be reproduced.

For example, the story may be written from another point of view; as, "The Lion and the Mouse," from the lion's standpoint, from the mouse's standpoint, from that of a witness.

The following method has been used in connection with class composition: After the subject has been decided upon and the plan outlined, questions (such as in Study IV, Text-book) are proposed, and these are put upon the board, and the pupils in turn are requested to answer. This helps the dull, limits the range of the rambling, and gives all a common interest in the work.

In taking up the subject orally, it will help the pupil if the teacher considers the subject in different ways, and aims to create interest and to evoke eagerness to write on the part of the pupil. He should feel that he has an abundance to say. On the other hand, the teacher will, in some cases, have to limit the subject, keeping it within narrower bounds in order to check the pupil's rambling, and keep him to the point. If this can be accomplished, the pupil's wordiness will often disappear. It is better, however, to have too much to say or to write than not enough; and the teacher should always be tolerant rather than critical, and tactful in encouraging rather than repressing the pupil's self-expression.

ERADICATING ERRORS

It will be necessary to eradicate errors in expression, etc. The common errors may be found by asking the pupils to write freely and fully on an easy, familiar, and interesting subject, and noticing the incorrect forms that are general throughout the compositions. Then the plan of attack on the part of the teacher must depend upon the errors and the extent to which they have become prevalent.

When the teacher has, from these compositions, and also from the conversation of the pupils in school and in the playground, made a private list of the typical errors common to the class, he may frame appropriate sentences and special exercises, containing the corresponding correct forms of expression. On each correct form he lays special emphasis, without referring in any case to the author of the error. For example, he has found in several compositions:

Ain't it too bad? Ain't they going? Mary ain't here now; etc.,

and writes such sentences as the following:

Isn't it hot? It isn't very hot. Aren't they nice? They aren't nice at all. Isn't Thomas home? Thomas isn't home. Aren't you going? No, we aren't going to-day. Aren't those books interesting? No, they are not very interesting. Aren't there any knives on the table? No, there aren't any knives here.

He places these sentences on the board, asks the class to repeat them each day, and invites discussion on them. If the pupils refer to or use an incorrect form he ignores it, passing it by with the comment: "Good speakers never use that. It is not good English."

In the same manner, the teacher proceeds to deal with another error, "Don't he," by constructing sentences; such as:

The sick boy doesn't come to church now.
Why doesn't the doctor visit him?
He doesn't think it necessary.

These are followed by such exercises as:

John doesn't——; Why doesn't——? He doesn't——;
She doesn't——; Who doesn't——? It doesn't——;

involving the use of the correct form; and much later the method of choice or test may be used, as, for example:

Why (doesn't, don't) father take us?
He (doesn't, don't) think we should go.

Only the pupils' errors should be treated in this way. These correct forms of expression, and exercises thereon, should be designed to eradicate real errors.

MAIN PARTS IN PARAGRAPHS

Ask the pupils to examine the paragraphs in "Belling the Cat," Second Reader, p. 44. In the case of each paragraph, ask them to notice the beginning, or topic, and the connection of the sentences in the paragraph. Ask them to notice also the connection of each paragraph with the next paragraph. Copying, writing and memorizing a few good paragraphs will help the pupils in this work.

CORRECTIONS OF WORK

In making corrections in the language exercises the teacher should not harass the pupils by being too exacting. It is better to select the chief faults common to several pupils, to deal with these sympathetically and continuously, and with the minor faults later on. It should be sufficient at first to teach pupils that there is a right way of speaking, and to accustom their ears to the right forms.

It is well, in correcting mistakes, to go over some of the preceding work in corrections, in order to secure the proper frame of mind before commencing new work, the main idea being to lead the pupil, as early as possible, to self-criticism.

A school sentiment should be cultivated in favour of correct forms of expression. The sentiment may be of gradual growth, but will be fostered by the reading of interesting stories written in good English, and by the attention which the teacher pays to his own language and to that of his pupils.

FORM III

(For references to the Text-book, see the Index.)

On completing the course for Form II the pupil should have acquired a measure of clearness and precision in expressing his thoughts in connection with his own experience, school studies, and other familiar topics, and some skill in criticising the form and language of oral class answers. He should also be able to write short friendly letters and brief original compositions of one or two paragraphs on suitable subjects, with some attention to the unity of the paragraphs.

OUTLINE OF THE COURSE

In Form III the pupils are to continue and extend the work of Form II; to speak and write with greater variety and exactness of expression; to give clear, concise answers to questions in classwork; to construct paragraphs with due regard to the orderly arrangements of thoughts; to plan the outline of somewhat longer original compositions of two or three paragraphs requiring more thought and skill; to continue the study of the sentence; to change direct to indirect narration; to make the best arrangement of words, phrases, and clauses in the sentence and of sentences in the paragraph, in order to secure coherence; to give further attention to business forms and letters, and to the use of capitals and punctuation marks.

REVIEW WITH ADDITIONAL MATERIAL

No time will be lost by reviewing the work of Form II, in the junior division of Form III, if in doing so the teacher makes use of new material.

The simple life and adventures of Indians and savage people appeal to the pupil at this age. He is greatly interested in all their struggles and also in their cruel deeds. He is attracted, but not deceived, by ideal pictures of fairy life. He is interested in fables, and shows much sympathy for the lower animals when endowed with speech, even more than he does for human beings. The explanation of striking things "in the world of marvel" arouses his attention. He inquires closely into all natural phenomena, and is intensely interested in talks about the sun, the moon, darkness, and light. These will, therefore, furnish good subjects for oral and written compositions, as will also his studies in geography, history, literature, nature study, art, and arithmetic. Many of the Bible stories attract the pupil. These should be closely read for their language, as well as for their interest and for their moral and educational value.

In both literature and history the human interest is the prevailing one, and suitable topics for paragraphs may be found in almost every lesson in these subjects.

Oral Exercises to Secure Clear and Logical Statements

To cultivate clear and logical answering in class the pupils may be exercised in telling well what actions have been performed by others and in describing accurately objects put into their hands; for example:

1. The teacher whispers instructions to a pupil in the class. She then asks the class to watch carefully what this pupil does. The pupil rises, takes a book

from the teacher's desk and places it upon the window-sill and then asks the teacher to excuse him as he passes before her in returning to his seat. The pupils are then asked to tell clearly and in an orderly way what he did. This will be given in such form as:

James rose and walked forward, took the book from the teacher's desk and placed it on the window-sill. He then walked back to his seat, excusing himself (saying "Excuse me") as he passed in front of the teacher on his return.

2. Two or more pupils are blindfolded. An object such as an apple, a fig, a bottle, a fountain pen, or a wooden two-inch cube, is placed in the hands of one pupil for one minute or longer, then in the hands of the others for the same time, until each has had time to handle it. Then each in turn is asked to describe it, and conclude what it is, as:

(*a*) The object in my hands is round. It feels and smells like an orange. I think it is an orange. (*b*) I have something square in my hand. It is in the form of a cube. It is hard and feels like wood. I think it is a wooden cube with an edge of about two inches.

This practice may be extended to two objects one in each hand, say an apple and an orange; the pupils may be asked to describe each and then compare or contrast them.

3. A situation may be created, as: A cat was seated on the floor there. Next moment the cat is on the table. Tell what was done:

(*a*) The cat was on the floor, but she jumped on the table.
(*b*) The cat jumped from the floor on the table.

Almost every subject in the school course will furnish good material for questions that require clear and logical answers in class. Satisfactory answering will be secured only by giving abundance of practice and much encouragement to the pupils.

TOPICAL RECITATIONS: LOCAL GEOGRAPHY

The daily lessons will serve as oral work for topical recitations and afterwards for written compositions. If the lesson be on local geography— the schoolhouse, section, village, or town, such paragraphs as the following may be developed orally by using a map showing concession roads and also the sideroads.

Location and Boundaries of School Section

Our school section is number four in the township of Bridge. It is two and a half miles square. Its northern boundary is Deacon's sideroad; its southern, the townline between the townships of Bridge and Kerry. The boundary on the east is a line from Deacon's sideroad to the townline dividing the fifth concession into two equal parts. The boundary on the west is a line from Deacon's sideroad to the townline dividing the third concession into two equal parts. The section contains, therefore, all the land in the fourth concession, in the east half of the third, and the west half of the fifth lying between its northern and southern boundaries.

The School-house and Grounds

The school-house is on Roche's sideroad, half way between the fourth and fifth concession lines, and is almost in the middle of the section. It is an old frame building with a large bell-tower and is built on a hill. On the road in front of the building and to the east of it stand seven pine trees.

The Farms

The land in the section is hilly, but the soil is warm and well cultivated. The farmers raise many fine cattle, sheep, and horses, and grow hay, grain, and hardy fruits, in large quantities.

The Nearest Town

In a similar way a description can be developed of the nearest village, town, city, or noted place, by giving: (*a*) name, size, location; (*b*) river or water near by; (*c*) mills and factories; (*d*) employment of the people; (*e*) railways; (*f*) main public buildings; (*g*) noted men born or living there.

TOPICAL RECITATIONS: ART AND ARITHMETIC

Both art and arithmetic furnish excellent subjects for training in clear and logical expression. The use made in the text-book, of pictures as material for descriptive sketches, should be continued in this Form for the purpose of developing precision and clearness in language as well as for securing orderly arrangement. On the other hand, no better exercise can be given to secure exactness in language, and clear and logical reasoning, than the statements required in solving satisfactorily practical problems in arithmetic.

Before attempting to solve a problem, two or more pupils may be asked in turn to rise and state from memory, but not word for word, the whole or a part of the problem, in a clear and orderly manner. Afterwards each should give, orally or in writing, the different steps in its solution. Practice in each grade in the framing of good problems from work done in each of the simple rules will prove valuable training in expression; for example:

1. Teacher (after reading the following question): What is the problem? Pupil. A farmer raised a colt. He sold him to a buyer for $45. The same day he bought the colt back for $40. The next day he sold the colt to another buyer for $50. How much did the farmer gain by buying the colt back and selling him again?

The solution may be given as follows:

After first selling the colt, the farmer had $45. After he bought him back he had the colt and $5. After selling him the second time he had $50 and $5 or $55. But after selling the colt the first time he had $45. Therefore he gained $10 by buying him back and selling him again.

2. T. What does the following mean? 39 + 87 + 45=171.

P. It means that the sum of 39, 87, and 45 is 171.

T. Make up a story for it.

P. A has 39c., B has 87c., C has 45c. They have altogether 171 cents.

3. T. Make up a problem showing what .25 x 12=3.00 may mean.
P. Each boy in a class was given 25c. There were twelve boys.
T. How much did they all receive?

T. Make the statements.
P. Each boy had twenty-five cents.
They all had twelve times 25c. which is three dollars.

4. T. What does this mean? $4.20 ÷ 28c. = 15.
P. It means that we can take 28c. from $4.20, fifteen times.
P. It means that $4.20 is 15 times 28c.
T. Make up a problem for it.
P. Butter is 28c. a pound. How many pounds of butter can I buy for $4.20?
Each exercise in Arithmetic should be accompanied by exact language training.

CLEARNESS

The power to express thoughts fluently and without waste of words, to narrate easily and naturally, and to describe clearly should be coveted by each pupil. The attainment of this power is mainly dependent upon three things:

1. The clearness of the thought
2. The orderly arrangement of the ideas to be expressed
3. The expressions chosen to indicate these thoughts.

To compose well, pupils should write, as has been said, about matters that are familiar and interesting and put down what comes naturally into their minds.

They should keep their attention upon what they have to say rather than on the words to be used, and should arrange their thoughts so that the hearers can readily follow them, and understand exactly what is in their minds.

Definiteness of thought is the first essential; then the orderly arrangement of the expression of the thought. In order to secure the best results the writer must plan, mentally at least, how to proceed.

Planning a Paragraph

The pupils will read what is said on pages 15 and 75 of the Text-book, regarding grouping details into one paragraph, and will note the exercise on making paragraph divisions.

In "The Wolf and the Lamb" page 12, the pupils will see that the thought conceived is "Might beats Right," and the plan is as follows: After the first three sentences which give the situation in outline, the first paragraph contains all the sentences bearing on the first charge of the wolf, which fails. The next paragraph contains all the sentences bearing on the second charge and the concluding remark and act in the scene. Notice where the second paragraph begins. Could each of these paragraphs be divided into two? Where would you make the division?

In a dialogue, each speech will in turn occupy a separate paragraph. "The Wolf and the Lamb" is not a dialogue, but can readily be thrown into that form, if the pupils, after the words "pouncing on him," insert the words, "and the following dialogue took place":

"Why are you disturbing, etc."
"Sir, I am drinking, etc."

When a composition is properly broken up into paragraphs, and the sentences are properly arranged, the reader is materially assisted in following the thought of the writer. The important sentences are the opening and the closing ones. The reader's attention must be rightly directed to the subject by the opening or topic sentence. The final sentence is also important, since it may contain the summary of the whole paragraph. In some cases the first sentence of the second paragraph is of the nature of a link connecting what has been said in the preceding paragraph with the subject-matter of its own group of sentences.

On page 75, there are two paragraphs on "The Toad," the first containing the topic sentence followed by a description of the toad's work, the second telling what people think of the toad.

The pupils should discuss the advantage or disadvantage of dividing each of these paragraphs into two, making the main divisions in each case, and stating what would then be the subject of each paragraph.

PLANNING A COMPOSITION

If the pupil is about to tell of "A Trip on a Holiday," he will probably plan to tell it in this order:

1. The time and the place visited
2. The planning and object of the trip
3. The members of the party
4. The journey and any incident on the way
5. The amusements and the luncheon there
6. The return and the impressions of the day's outing.

This planning is necessary in oral as well as in written composition. The written composition will, however, differ from the oral composition both in language and form. Just as a letter, however friendly, differs from a talk, so the written composition differs from the oral in being of a higher order both in dignity of language and methodical arrangement.

The pupils will require practice in beginning compositions after the planning has been done, and should study how authors begin their compositions. Examine, for illustration, the story of "Mary Elizabeth" p. 72, Third Reader, first and second paragraphs. Here after stating the subject early in the first sentence, the writer heaps up details to emphasize the girl's poverty, and in the last sentence gives the thought of the whole paragraph.

The teacher should have the pupils compare with this the method used by the author in beginning the story of "The Chase" p. 152, Third Reader, where after stating the subject in the first sentence, the author adds to the picture of the doe, that of the helpless fawn, the absent father, the mother's anxiety, until the picture is complete.

In the History Reader for Form III the pupils may well study also the description of Harold and William I, pp. 45-6; of The White Tower, pp. 55 and 57; and of Francis Drake, pp. 145-6.

METHODICAL PLANS IN NARRATION

In telling of the struggles and adventures of the Indians and pioneers, and in recording the history of individuals, tribes or peoples, a methodical plan of outline should be followed, as to the order of the topics, such as:

1. The Indians' personal appearance
2. Their country
3. Their home surroundings
4. Their mode of living
5. Their motives, deeds, and adventures.

In "The Little Hero of Haarlem," p. 110 of the Third Reader, we have a narrative, or series of events, each one closely connected with, and dependent upon, the preceding, as follows:

1. The boy sets out on an errand. 2. On his return he finds a leak in the dike. 3. He bravely endures pain and cold until he is found by the clergyman.

First the various facts of time, place, surroundings, are set forth, and the characters are introduced in this order:

1. Early in the history of Holland
2. The boy
3. Haarlem
4. The sluices
5. The country.

Then come the incidents in order; and the reason or motive for telling this story helps to determine what incidents, what discourse, action or dialogue, should be inserted, and what should be left out; for instance:

1. The blind man
2. The father, the sluicer
3. The boy's picking flowers
4. The dialogue with the clergyman.

It will soon be seen that in narrating an event and in telling a story, the main purpose is not to describe the characters and surroundings, but to relate the incidents in order, so that the listener or reader may understand; and yet to be understood the characters must be first introduced and the conditions made clear.

For additional models in the form of biography and accounts of historical events, the teacher may examine with his class the selections from the Third Reader on pp. 117, 181, 301, and note how the author commences and closes, and how he makes the different divisions in each selection.

In short biographical sketches, a plan similar to the following may be adopted:

1. Incidents in the childhood and early training of the individual
2. His abilities or difficulties; some conversation showing his ambition
3. His chief work; the influence of his life.

In describing a battle or in speaking of an historical event an outline may be followed, such as:

1. The conditions that led up to the event
2. How it was carried out
3. Its effect.

COMMON FAULTS IN WRITTEN COMPOSITION

There are usually a number of very common faults in the first written compositions of the pupil of this Form which detract from the clearness of his composition:

1. He forgets to begin and end the sentence well. The capital and the period or interrogation or exclamation mark should be in place.

2. He often changes the time from past to present and back again, as:

The school-house *stood* back some distance from the street. On the east side of the yard *is* the shrubbery. On the west *were* large trees. The yard *had* a neat fence around it. The garden *is* small but the lawn *was* wide and well kept.

3. He often repeats a word or words unnecessarily and sometimes part of a sentence, as:

(*a*) The school-house is near the church. It is a small but very pretty school-house.

(*b*) We heard that the fishing was good; so we took our rods and bait and went to the river to fish.

It would be better to omit *a* and *school-house* in (*a*), and to substitute *to try our luck* for *to fish* in (*b*).

4. He oftens joins several consecutive sentences by *and,* as:

He came over in the morning and went with us to church and then returned home and we were left alone again.

This should be avoided either by altering the form of the sentence or by breaking it up into several smaller sentences, thus:

He came over in the morning and went to church with us. He then returned home and we were left alone again.

The connective *so* may be used to advantage, but the construction should not be repeated in the same sentence or paragraph; "therefore" or "consequently" should be substituted for it.

A clause beginning with *so, therefore,* and *consequently* when used in this way, is usually separated from the clause preceding by a semicolon, but sometimes a period is necessary, as:

Uncle's driver was lame; *so* my cousin and I had to walk to the village store. My cousin did not wish to carry her purchases; *therefore* she asked a farmer to bring them in his wagon to aunt's gate. When he arrived at the gate there was no one to take the goods; *consequently* he brought them into the house.

VARIETY OF EXPRESSION: SENTENCES

Variety of expression is produced by using different forms of sentences. On page 33 of the Text-book, examples are given of assertive and of interrogative sentences, with exercises in which the pupils are asked to change statements to

questions and questions to statements; and on page 47, examples of assertive and exclamatory statements are given with similar exercises; for example:

That is certainly clever.
Isn't that clever?
How clever that is!
The air was very frosty.
Was the air not very frosty?
How very frosty the air was!

These exercises may be supplemented by framing questions to which the answer *yes* is expected, and also questions which call for the answer *no,* as:

Are the grapes sweet?
The grapes are not sweet.
Are the grapes not sweet?
The grapes are sweet.

The exclamatory form is generally used for emphasis. In this form words are often placed in positions which are unusual in the assertive sentences and special attention is thus directed to them. For example the prominent position occupied by *clever* and *frosty* will be noted in the following:

How clever that is!
How very frosty the air was!

But the use of the exclamatory form is not the only means we have of showing emphasis. By simply changing the order of the words and retaining the assertive form of the sentence, the expression can be varied, the emphasis altered, as:

1. **At the age of nineteen Franklin set out for London alone.**
2. **Alone, at the age of nineteen Franklin set out for London.**
3. **Franklin at the age of nineteen set out alone for London.**

1. **The old man placed this white rose on the child's breast.**
2. **This white rose the old man placed on the child's breast.**
3. **On the child's breast the old man placed this white rose.**

Along with the device of changing the position of a word or words in the sentence to secure emphasis, another method may be noticed, namely, repeating the subject or some other important word, and also repeating the form of the sentence, as:

The boys grew excited over the game, they laughed, they shouted, they leaped, they threw up their caps, and cheered and cheered again and again.

I came, I saw, I conquered.

You should write well, you should spell correctly, you should keep the page neat and clean.

The highway smokes; sharp echoes ring; the cattle bawl and cowbells clank; and into town comes galloping the farmer's horse with steaming flank.

Doors bang; and mother voices call from other homes; and rusty gates are slammed; and high above it all, the thunder grim reverberates.

Different forms of sentences will often produce very different effects. Compare the following types of sentences:

He was clever and industrious and made rapid progress.
Being clever and industrious he made rapid progress.

When I had finished my breakfast the waiter handed me the bill.
After breakfast the waiter handed me the bill.

The races were over and the crowd dispersed.
After the races the crowd dispersed.

"What is that blaze?" said Tom, pointing to the east.
Tom pointed to the east and asked what that blaze was.

I shall return when October comes.
In October I shall return.

He was so weak that he could not walk.
He was too weak to walk.

We are sorry that we must leave you.
We are sorry to leave you.

While this was taking place the prisoner escaped.
Meanwhile the prisoner escaped.

With vicious blows the battle was fought.
The battle was fought viciously.

Exactness of Expression: Synonyms and Antonyms

In our language we have many words that express nearly the same thought, for example: big, large, great, massive. Such words are called synonyms, because they leave, in general, one impression, although they do not convey exactly the same shade of meaning. It is important to know these shades of difference in sense, as this will help us to speak and write with greater precision and clearness, and will also give variety to our sentences.

The pupils should find in the dictionary one or more synonyms for each of the following words:

Destroy, mistake, bold, falsehood, necessary, advance, scholar, crowd, common, careless, journey, proud, suppose, happy, seldom, fair, entreat, dwelling, cost, worry, modern, set, defend, familiar, trouble, recollect, vexed, struggle, return, fear, between, further, oversight, station, host, old, pleasant, command, conquer, strong, get, join, liberty, toil, make, employment, virtue, terror, combat, recent, shelter, talk.

They should then write sentences that will make clear the exact meaning of each, or tell how the meaning of each differs from that of the others. Other lists of synonyms may be made.

Words that convey opposite ideas are called antonyms. It is essential to precise and clear expression, especially in comparison and contrast, that the pupils select the proper antonym.

Use each of the following pairs of antonyms in a sentence:

Calm, storm; riches, poverty; soothe, irritate; expand, contract; clever, stupid; brave, cowardly; highlands, lowlands; ruler, subject; rapid, slow; advance, retreat; build, demolish; repair, destroy; friendly, hostile; plenty, want; create, annihilate.

PRECISION

Incorrect forms of expression are often employed because pupils do not know the precise, or exact, meaning of words, or have been accustomed to hearing them used incorrectly. Observe the distinction of meaning in each of the following pairs of words:

bring, Come and bring your cart.
fetch, Fetch me the book.

guess, I guess there are ninety.
think, I think we shall go.

got, Where do you think we got the pen?
have, Have you a pen? I have one.

drive, He drives and holds the reins.
ride, Can you ride on horseback?

let, Let me alone. Let me go.
leave, Leave me here alone.

may, May I hold the baby? Yes, you may.
can, Can you lift the heavy weight? No, I am not able.

lay, The boy comes home tired. He lays his books upon the table.
lie, He then lies down (memorize).

laid, The boy came home tired. He laid his books upon the table.
lay, He then lay down (memorize).

wish, What do you wish? I desire this souvenir.
want, You shall want nothing. We shall supply your needs.

funny, It was a very funny sight to see the kitten try to catch its own tail.
odd, or strange, It is odd you have not heard of this strange story.

into, The dog jumped into the water.
in, Once in the water he swam round.

last, The last page is done.
latest, The latest news is bad.

last, The last sentence ends the story.
preceding, The sentence preceding the last is very short.

intend, I intend to do the work some time.
reckon or calculate, I shall reckon or calculate the cost.

mad, He was mad with rage.
angry, He had reason to be angry.

most, Most boys like to skate.
almost, Almost every boy likes to skate.

quite, James is quite (wholly) well.
rather or very, Henry is rather thin. He has been very ill.

folks or folk, } There are some strange folk in town.
family, Our family will be there.

party, There were six in the party.
person, The person in the silk hat belongs to our party.

some, Some men are very tall; some very short.
somewhat, He is somewhat lame.

without, He cannot go without my permission.
unless, He cannot go unless there is room.

healthy, The farmer lives in the open air. He is healthy and robust.
healthful or wholesome, } Fresh air is healthful. Cheese is a wholesome food.

stay, I am staying at Lee's Hotel.
stop, I am to stop at London; I shall go no further.

set, Set the basket down.
sit, Now sit down.

set, He set the basket down.
sat, Then he sat down.

shall, I shall be drowned. **Shall I go?**
will, No one will save me. (Will I —— ? is never correct.)

ERRORS TO BE AVOIDED

Errors in the use of the following words should also be avoided:

relatives, All our *relatives* (not *relations*) seem to be on most friendly relations with each other.
balance, I have still a *balance* in the bank.
remainder, After subtracting ten, the *remainder* is sixty.
would have, He *would have* (not *would of*) helped you to win.
try to, *Try to* (not *try and*) make the best of your life.
burst or broke, } The bag *burst* (not *bust*) and the eggs *broke* (not *busted*).
were, You *were* (not *was*) late, *were* you?
ought, I *ought* (not *had ought*) to have gone.
are, There *are* (not *is*) six.
were, There *were* (not *was*) a chair and a table in the room.
we, *We* (not *us*) boys can do the work.
my father, *My father* (not *my father he*) gave me these.
whom, The man *whom* (not *who*) we saw was *he* (not *him*).
I, He is better than *I* (not *than me*).
former and latter } (when speaking of two). Lee is sick; so is Jones. The *former* (not the *first*) has a cold; the *latter* (not the *last*) a fever.
has Each (every, either, neither) man *has* (not *have*) enough.
anything, He didn't (can't, won't) do *anything* (not *nothing*).
between, *Between* (not *among*) the *two* boys sat Baby.
among, Divide the coppers *among* (not *between*) the six pupils.
that, I do not doubt *that* (not *but that*) he will come.
is, was, Neither John nor James *is* or *was* (not *are* or *were*) here.

Pupils should be careful to say:

A long *way* (not *ways*);
This kind; *those* kinds;
Yours respect*fully* (not respect*ively*);
It is *he* (not *him*);
I see it *plainly* (not *plain*);
Run *quickly* (not *quick*);
Each of the pupils *is* (not *are*) going to do *his* (not *their*) best.

The punctuation is also important, as:

Hurry up John. Hurry up, John!

Sometimes it is not clear to which word another is related, as:

The father said to his son that, if *he* spent as much next year as *he* had done this, *he* would have to get another job.

A change in the position of a word in a sentence may change the meaning entirely, as:

Only father lent me a book.
Father lent only me a book.
Father lent me a book only.
Father only lent me a book.

TYPE LESSON

Lay and Lie (See Text-book pp. 43, 44.)

The teacher will ask each pupil:
1. To take a pencil.
2. To place it on the desk.
3. To say at the same time, "I lay the pencil on the desk."
4. Then to say, "The pencil lies on the desk."

As each statement is made by the pupil, the teacher writes it on the board.

In the same manner the teacher will ask each pupil:
1. To take a book.
2. To put it on the floor.
3. To say at the time, "I lay the book on the floor."
4. Then to say, "The book lies on the floor."

The teacher next asks the pupil:
1. To take a crayon.
2. To lay the crayon on the book.
3. To say at the time, "I lay the crayon on the book."
4. Then to say, "The crayon lies on the book."

There are now two sets of sentences on the board. In the first pair:
What word in the first sentence denotes what was done? *Lay.*
Can we put *lie* in place of *lay?* No.
What does *lay* mean? To place.
Such an answer as the following may be given: *Lay* (or *lays*) means place (or places), put (or puts). What does *lie* mean? *Lie* (or *lies*) means are (or is) in a fixed position.

Similarly use the words, *lay or lays,* with pen, slate, cap, mitts, as:

He lays his slate on the table.

Now use the word *lies* with each, as:

His slate lies on the table.

Some sentences with blanks may now be given to test the pupil's knowledge, as:

The paper ——— on the desk.
The boy's cap ——— on the floor.
Charlie ——— the slate down quietly.

The dog ——— in the door-way.
The cat ——— on the new rug.

The following pairs of words may be similarly dealt with:

Set and sit; raise and rise; set and sat; raised and rose; laid and lay; laying and lying.

And and But

Notice the following sentences:

I put on my rain-coat, *and* went into the storm.
He lifted up the horse's foot *and* drove an extra nail into the shoe.
He bought some cows *and* started a dairy.

He tried hard, *but* (not *and*) he did not succeed.
He searched the city for his son, *but* did not find him.
Harry tried the examination, *but* did not succeed in passing it.

From an examination of the above the pupils may be able, without further discussion, to see when it is proper to use *but* as distinct from *and.*

The differences in the force of these two connectives may be more clearly illustrated by comparing the sentences in each of the following pairs:

He tried hard *and* he succeeded.
He tried hard, *but* he did not succeed.

He searched the city for his son *and* found him.
He searched the city for his son, *but* did not find him.

Harry tried the examination *and* succeeded in passing it.
Harry tried the examination, *but* did not succeed in passing it.

All and Any

In the following sentences the pupils will see when *all, all the other, any, any of the other,* may be correctly used, and also when *larger* (not *largest*) should be used:

1. This paper has the largest circulation of all the papers in Canada.
2. This paper has the largest circulation of any of the papers in Canada.
3. This paper has a larger circulation than all the other papers in Canada.
4. This paper has a larger circulation than any of the other papers in Canada.
5. This paper has a larger circulation than all the other papers in Canada.
6. This paper has a larger circulation than any of the papers in Canada.

In discussing these sentences the teacher may ask the pupils, what papers are considered in each? How does the circulation of this paper compare with these considered, and the pupils will see that:

Sentence 1 states that *of all the papers* this one has *the largest* circulation.

Sentence 2 states that *of any of the papers*, which means of any one of the papers, the circulation of this one is *largest.*

Sentence 3 states that if we exclude this paper from the list of competitors then *of any of the other papers* this paper has the *largest* circulation.

Sentence 4 states if any one of the other papers be considered, this has a *larger* circulation.

Sentence 5 states that the paper has a larger circulation than *all the other papers combined.*

Sentence 6 states that the paper has a larger circulation than even its own (*any of the papers*).

Therefore, only 1 and 4 are correct.

It will be seen from the above that *larger than any of the other* is the proper comparative phrase when we are comparing two things; and also that *the largest of all* is the proper phrase when we are selecting the largest from all, that is, from more than two.

DIRECT NARRATION

The teacher may write on the board sentences similar to the following:

1. "I am not going to school to-day", said John.
2. "Are you going to-morrow?" asked his brother.
3. The fox said, "I fear that I have drunk too much."
4. The goat asked, "May I come down, too, and drink?"
5. "What a fine coat you have!" said the fox to the crow.
6. "Yes," replied the crow, "my voice is just as fine."
7. "Well," replied Tom, "father always says, 'Honesty is the best policy.'"
8. "What do the words, 'to the fore' mean?" asked Harry.
9. "Did you, my friend, say, 'What a pity!'?" the rabbit asked.

By questioning the teacher will lead the pupils to see (*a*) the use, (*b*) the form, (*c*) the place, of the quotation marks.

In 1, why are quotation marks before *I* and after *to-day?*

Why are they so placed in each of the other sentences?

Compare these quotation marks with the quotation marks in 7, 'Honesty is the best policy' and in 8, 'to the fore'.

Where is the second of the quotation marks placed when a punctuation mark follows the quotation? See 4 and 5.

If 1 be compared with 3, it will be seen that a comma is placed after the quotation in 1, and before the quotation in 3.

In each sentence unless the quotation begins it is preceded by a comma.

The quotation always begins with a capital letter unless it is only a broken part of a sentence, as in 8, 'to the fore'.

If the quotation is broken in two by a parenthesis, (or interruption) how is each of the two parts written? See 6 and 7.

Does the second part commence with a capital letter?

How is the parenthesis (or interruption) punctuated?

In 7, 8, 9 what is the use of the double quotation marks?, the single quotation marks?

Notice whether the expressions in single quotation marks begin with capitals or not.

Is the comma always placed before words within single quotation marks?

Is the following correct? If not, write it correctly:

Please send The Boys' Own Magazine regularly to my address.

INDIRECT NARRATION

The foregoing sentences will appear in indirect narration as follows:

1. **John said that he was not going to school to-day.**
2. **His brother asked whether he were going to-morrow.**
3. **The fox said that he feared that he had drunk too much.**
4. **The goat asked whether he might come down and drink.**
5. **The fox told the crow that he had a very fine coat.**
6. **The crow replied that it was true, and that his voice was just as fine.**
7. **Tom said that it was well, and that his father always said that honesty was the best policy.**
8. **Henry asked what the words *to the fore* meant?**
9. **The rabbit asked his friend whether he said that it was a pity.**

The teacher will call the attention of the pupils to the following changes in the forms of the sentences:

1. There are now no quotation marks.
2. No comma now precedes the words formerly in quotation marks.
3. The first word of the substance of the quotation is not now capitalized.
4. In place of the comma we have *that* followed by the substance of the quotation somewhat changed in form; for example:

In the first sentence we begin with, *John said.* *I* becomes *he,* and *am* becomes *was.*

In the second sentence we begin with, *His brother asked.* *Asked* is followed by *whether; you* becomes *he;* and *are* becomes *were.*

If the teacher asks the pupils to compare each sentence in direct narration with its corresponding sentence in indirect narration, and to note the changes made, the general rules will be sufficiently impressed to meet the needs of the pupils of this Form.

In Form IV, this work may be reviewed and the changes may be classified in more technical terms.

The following sentences may be used as a class exercise. The first pupil will make the first statement, as:

1. I am the Prince of Wales.
2. You, Mr. Scott, are an honest trader.
3. John ranks first in English.
4. My father lives in the mountains.
5. Berlin, my boy, has just been made a city.
6. We shall soon take the train.
7. Mother has given me a ring.

The second pupil will tell what the first said as:

He said, "I am the Prince of Wales,"

or

He said that he was the Prince of Wales.

The first pupil asks the questions:

1. Which house is yours, Tom?
2. When shall the boy come?
3. What will the girls do?
4. Who are you, child?
5. Is the chief very old?
6. Does he recognize you, Lee?
7. Dick, will you tell the truth?

The second pupil will tell what the first asked, as:

He asked, "which is your house, Tom?"
He asked Tom which house was his.

Afterwards the pupils may be required to change the following to direct narration:

1. The mayor inquired how things were in the country.
2. The invalid said that he should never be well again.
3. The lad asked where the merchant lived.
4. The father asked his son if the story were true.
5. The servant inquired what his master would have him do next.
6. The agent said that he could not tell what had happened to the train.

LETTERS

The friendly letters written in this Form should be of the nature of the models given in the Text-book on pages 16-18, but should gradually become longer and more mature in style

In writing letters pupils should be careful to use exact forms of expression and to arrange their paragraphs and sentences in proper order. They should write about one thing at a time and should complete one topic before taking up another. The letter should be clear, and should express their thoughts and feelings. The style and language used should be natural, not stiff. In friendly letters especially, we should write as if we were talking to friends.

Business letters inquiring the price of a particular book, a certain fishing-rod, a special skipping-rope, and replies thereto, may be written. These may be followed by letters ordering the goods and by replies thereto, acknowledging the receipt of the money and stating the manner of sending the goods. There should be abundant practice in addressing envelopes, as in Form II.

307 Front St.,
London, Ont.,
June 1, 1913.

Mr. D. Printer,
28 King St. E.,
Toronto.

Dear Sir:

Please let me know the price of the new book, "Daddy Long-Legs," and also the amount of postage required to mail it to me.

A reply at your earliest convenience will oblige,

Yours truly,
John Byer.

BUSINESS FORMS

Before beginning to write a business form, the pupil naturally asks himself the question, "What should I write?" In first attempting to write a receipt, the pupil may ask, What do I wish to say? I have received two dollars from whom? For what? A book. When did I receive it? Is there anything else to record? If not, then it is simply a matter of arranging these facts, in this way:

Athens, Ont.,
June 13, 1913.

Received from Mr. John Lee two dollars in payment for a book.

T. Pupil.

In the same way in writing an order on a storekeeper, W. Brown, for goods, in favour of John Lee, the pupil may ask himself the same question. What are the facts I wish to state? I wish to order Brown to give Lee goods. To what amount? Ten dollars. Who will pay for them? I will. Do I wish them charged? Yes.

Then order Brown to do so, after dating your order, thus:

Athens, Ont.
June 13, 1913.

Mr. W. Brown:

Please give John Lee goods from your store to the amount of ten dollars, and charge the same to my account.

T. Pupil.

The cheque on the bank is simply a special kind of order, in which the writer orders the bank to pay some one a certain sum of money. The words "or bearer" may be explained to mean that any one bearing the cheque will have a right to the money; and the words "or order" may be explained to mean that the bank will pay the money only when the person who is named in the order signs his name across the back of the cheque.

In the case of the note the pupil should remember that this form is a promise to pay. He asks again, What do I wish to say? What are the facts? I wish to promise to pay twenty dollars, not now but in three months from this day. To whom? To John Lee. Where? At the School Bank. Have I received value for it? Yes. Then it is simply a method of arranging in an orderly way these facts:

Athens, Ont.,
June 13, 1913.

Three months after date, I promise to pay John Lee (or order) the sum of twenty dollars, for value received.

T. Pupil.

For further remarks on business forms, bills, orders, receipts suitable for this Form, see pp. 56, 62, 63, 87 of the Text-book.

Summary

The first step in writing a story or composition is, as we have said, to make a plan or outline.

If you are writing about "My Canary," you will think of several points you wish to include, and will probably follow a plan such as this:

His name, size, colour, appearance
His singing powers
His habits, food, drink
His escape from a cat.

You may, after thinking over the appearance, habits, etc., of this canary, begin to write down points just as you think of them, without special arrangement, planning, or careful wording. These points, it will be found, can be grouped under certain headings similar to those mentioned in the above plan. Then the details of each heading or group may be arranged so as to present the story or picture in the most natural way, but care must be taken to emphasize the important points contained in the main paragraph in the composition.

After thinking the subject over and trying to see the composition as a whole, the pupil should finally select and arrange his material according to the following plan:

1. Introduce the subject briefly and in an orderly manner to make clear the purpose of the speaker.

2. Arrange the topics in an orderly manner, leading up to the climax or main point of interest, dwelling on these important paragraphs.

3. Conclude while the interest is still unabated, by summing up the points or drawing a conclusion whenever this appears to be necessary.

FORM IV

OUTLINE OF THE COURSE

(For references to the Text-book, see the Index.)

The course in written Composition for Form IV includes a review with new material and the extension of the work assigned for Form III. The stories and sketches are to be more varied and complex, dealing more with the imaginative and assuming more of the nature of the problem; the letters to be of greater length, and written for special purposes and from various points of view, as in a correspondence. Models are to be studied for improvement in expression; at the same time, originality in thought, plan, and style are to be encouraged and developed. The pupils are to be given practice in expanding, condensing, and re-arranging sentences and noting the effect in each case; they are to be exercised in making comparisons, contrasts, and combinations of statements. In the further study of the paragraph and its development, the pupils' attention will be called to the principles involved: the topic sentence, unity, coherence, and emphasis, or proportion. The pupils will be assisted in making definite and systematic criticism of their written work.

SUBJECTS FOR WRITTEN WORK

Subjects may be given in connection with this work, that require the pupils to make inferences and to complete compositions that have been begun, thus:

1. Tell the class the following story:

The boys all at once thought of the swing in the barn. Dashing up the path leading to the gate of the yard, the foremost in the race nearly fell over a large black duck, which flapped its wings and struggled in vain to escape. Without lifting it up, the boys saw at once that its leg was broken.

Ask the pupils to complete the story.

2. A drawing may be made representing a little girl five or six years old, playing near a river bank, chasing butterflies, her large black Newfoundland dog standing near. The pupils may be asked to plan, and then write, the story.

3. Mr. Aldrich tells a good story, how early one spring a young couple from Baltimore came to live in a new home near his own. He passed the house daily, and used to see the new neighbours singing and chattering, as they worked in the garden together, "The little wife, very young and pretty, with the air of a lady," the husband somewhat older but always beautifully dressed. They seemed to enjoy each other's company very much.

He often wished to become acquainted with them and tried to find an opportunity to speak to them when passing, but, as he approached, they always retired hastily to the other end of the garden, and seemed to want to have nothing to do with any one.

After a while he missed the little wife with her neat figure, always "draped in some soft, dark stuff, with a bit of something bright at the throat," but still day after day he saw the husband working away soberly in the garden alone.

One morning his two boys burst into his study with sparkling eyes:

"Father! Father! you know the elm tree down the road?" cried one.
"Yes."
"The elm with the hang-bird's nest," shrieked the other.
"Yes, yes! the Baltimore Oriole."
"Well, we both just climbed up, and there are three young ones in it."

Then the father smiled to think that the new neighbours had such a promising young family.

After reading or telling this story, the teacher may ask the class to reproduce it orally before writing it. Their ingenuity and command of language will be exercised in finding suitable terms to describe faithfully and consistently this young couple, how they looked, and their work in making a home, without disclosing until the very end of the story the fact that they were not persons but birds.

In writing the story, the pupils may attempt to vary, where possible, the terms used, as: couple, neighbours, husband, wife, house, garden, singing, chattering, worked, dressed, approached, retired, hastily, missed, draped, bright, soberly, burst, sparkling, promising family.

The class may continue the story for another paragraph, still concealing the fact that they are telling of a family of birds, by speaking of the three little ones rocking in a cradle, swinging from a limb, and by quoting the nursery rhyme bearing on it.

4. Write another story about a family of cats, or pigeons, or rabbits, or robins, or squirrels, or canaries. The story may be planned in this way:

A mother and her two little ones lived in an old tenement house, up in a dark attic reached by a back stair on which were some old boxes. They were very poor and had very little furniture in their room but a bed of straw.

The mother had to work very hard, often all night, to get them enough food. She often warned them not to leave the room, for fear of the neighbours. The little fellows were bright-eyed and playful, and did not mind the cold, as each had a little furry coat that he always wore; nor did they fear the dark, as they had soon learned to see well without a light.

One day, however, one little fellow left the room. He played on the stair until a box rolled down on his foot. Then he cried bitterly. His mother heard his voice, and, in great haste, came up the stairs straight to her little one. Seizing him by the back of his little furry coat, she gently carried him back to his bed of straw in the attic.

The pupils' skill should be exercised in outlining these stories and planning the structure of the composition before thinking of the words to be used to describe and yet conceal the characters.

5. (*a*) The subject may take the form of a problem and have the special purpose of leaving certain impressions without plainly stating the facts, as:

On the corner of the street lay a wagon overturned and badly smashed, with parts of the harness still attached to the broken shafts. Farther back was one of the wheels, and near it a number of broken bottles and two dinted cans.

(*b*) Such surroundings may show past events, or they may indicate the characteristics of the actors without naming them. For example, a farmhouse may be thus described to show the qualities of the farmer:

Placing the farmer's account in my pocket, I mounted my wheel, and by two o'clock was at his gate. It hung by one hinge and was fastened with a piece of wire. As I passed through and up the lane, I could not but notice the weeds and thistles on either side, and the neglected trees with their dead and broken branches.

Suddenly three poorly-fed dogs rushed out from the dilapidated woodshed, barking savagely. On the farther side of the house were three cattle and two pigs feeding among the grass and shrubs, where once there had been a garden and lawn, while a score of chickens were picking up the crumbs and scraps about the open door.

The house had an almost abandoned appearance. Several of the windows were broken; some were patched with shingles, others stuffed with rags. Through the open door, on one side of a rusty stove, I could see the remnants of the dinner still upon the kitchen table, and on the other side, asleep on an old couch, lay the farmer, whose account I had been asked to collect.

An exercise such as the following may now be assigned:

1. Describe a farmhouse; show that the people are untidy; *or* describe the playhouse of two tidy girls.

2. Describe a class-room so as to show that it is closing day; *or* describe a trip to the bush, showing that it was mid-day.

(*c*) But sometimes past happenings and the characters of people are judged, not by surroundings, but from their conversation.

From *Tom Brown's School Days,* for example, we have the following dialogue: Two of the big boys had caught some little ones, intending to toss them in a blanket:

"Oh, please, Flashman! please, Walker, don't toss me! I'll fag for you, I'll do anything, only don't toss me."

"You be hanged!" said Flashman, lugging the wretched boy along. "'Twon't hurt you! Come along, boys! Here he is!"

"I say, Flashy," sung out another of the big boys, "drop that! You heard what old Pater Brooke said to-night. I'll be hanged if we'll toss any one against his will; no more bullying. Let him go, I say!" . . .

"There's plenty of youngsters don't care about it," said Walker. "Here! here's 'Scud' East—you'll be tossed, wont you, young un."

"Yes," said East, "if you like; only mind my foot."

"And here's another who didn't hide. Hullo! new boy; what's your name, sir?"

"Brown."

"Well, Whitey Brown, you don't mind being tossed?"

"No," said Tom, gritting his teeth.

"Come along, then, boys," sung out Walker; and away they all went, carrying along Tom and East, to the intense relief of four or five other small boys, who crept out from under the beds and behind them.

"What a trump Scud is!" said one. "They won't come back here now."

"And that new boy, too; he must be a good plucked one."

"Ah! wait till he's been tossed on to the floor; see how he'll like it then!"

1. What do you know of the character of Flashman?
2. What do you think of the little boy?
3. What does the dialogue tell you of the other big boy?
4. Compare the courage of East and Tom with that of the other little boys.
5. What impression had they made on the others?

What inference can you draw from the following selection from the same author:

Tom was sitting at the bottom of his bed unlacing his shoes so that his back was towards Arthur; and he didn't see what had happened and looked up in wonder at the sudden silence. Then two or three boys laughed and sneered; and a big brutal fellow, who was standing in the middle of the room, picked up a slipper, and shied it at the kneeling boy, calling him a snivelling young shaver. Then Tom saw the whole; and the next moment the shoe he had just pulled off flew straight at the head of the bully, who had just time to throw up his arm and catch it on his elbow.

"Confound you, Brown, what's that for?" roared he, stamping with pain.

"Never mind what it's for," said Tom, stepping on to the floor, every drop of blood in his body tingling; "if any fellow wants the other shoe, he knows where to get it!"

1. What do you know of the two or three boys?
2. Compare the courage of Tom with that of the big fellow.
3. Why did Tom get down on the floor?
4. Did he have to throw his other shoe?

The class will now be ready for the following exercise:

1. Write a short dialogue between two boys; show that one is cowardly, the other brave.

2. Write a short dialogue between two girls; show that one is an orphan, loves flowers, has good taste for dress; that the other has wealthy parents, but no love for the beautiful in nature.

3. Write short sketches of two boys. Lead us to infer from their acts and talk that one boy is from the city; that the other is from the country.

LETTERS

In this Form longer friendly letters about familiar and interesting matters should be planned and written. Even the most friendly letters should be orderly and superior to conversation in clearness and dignity of language.

More stress should be laid on cultivating a good style in ordinary business letters. The pupil's mind should be on what he is writing about. The style should be natural, but more orderly and condensed than in friendly letters, and should be appropriate to the matter in hand. In addition to the ordinary letter, the pupils should in this Form have practice in writing for specific purposes (see Text-book pp. 56, 97, 99, 111, 126), and also in writing formal letters, personal letters, and formal notes and invitations. (See Text-book pp. 112-114.)

Exercise should also be given in writing a complete correspondence of four or five letters. The correspondence should be real, if possible, or one that might actually have been written, such as the following:

The class may be divided into two sections, A and B. Each pupil in section A is about to buy a bicycle from an American firm in New York, but is induced to buy from a Canadian firm operating in Toronto, this firm guaranteeing their bicycle for one year. Near the end of the year the joint of the frame under the handle-bars spread or parted.

Each pupil in A will write fully to the Toronto firm (inventing name and address) asking them to replace the frame and mentioning all the circumstances. Each pupil in section B of the class will write a reply for the firm, asking questions as to the probable cause and the manner of the breaking and when it was first noticed, but agreeing to do as promised.

A will reply answering the question how the break occurred.

B will write a letter for the firm asking the pupil to return the bicycle, etc., and will give full details as to how and when they intend to carry out their guarantee.

A will write the firm agreeing to the time, etc., as they have proposed, and and state that he is returning the bicycle, and how.

B will reply for the firm, stating that they have received the bicycle, when he may expect it to be returned, and how it will be sent.

A will write to the firm that he has received the bicycle in good condition, and thank them.

Exercises in making out orders for the grocer and the butcher, and in sending by mail for seeds, books, brushes, and paints, etc., will afford good practice in this style of business composition.

Several short correspondences may be established with a firm, one set of pupils writing, another set answering, the letters. Each boy of one set may order a new baseball from a firm, Brown & Lee, Montreal, to be sent by mail to his address; each girl, a skipping-rope, to be sent by parcel post to her address. The pupils will state what money is inclosed and give full directions in each case. Of the other sets of pupils, the boys will answer the boys' orders; the girls the girls' orders, with all necessary information and acknowledgments.

Business forms, telegrams, etc., are discussed in the Text-book, pp. 147, 160-163, 172-173.

NARRATION

In a narrative the details of the story are given in an orderly way according to their occurrence, and the incidents are closely connected.

In "Gellert," Text-book, page 94, a series of details are given, each closely connected with the other, leading to a conclusion. The first paragraph tells of the state of affairs on the morning of the chase, introduces the main actors, and draws attention to the missing hound. The second paragraph tells what happens when the prince returns from the chase (it will be noted that no particulars are needed regarding the hunt), the condition of the hound as he came to meet him, the search for the child, the death of the hound. The third paragraph gives the result or conclusion.

In addition to the arrangement and the connection of the incidents in order of their occurrence, all the circumstances that affect the incidents—the time, the place, the surroundings, and the characters of the actors—are given clearly and concisely.

The motive or purpose of the story, or composition, will show what incidents should be neglected and what emphasized; for instance, in "Gellert," notice the omission of particulars of the hunt, but on the other hand, the emphasizing of the prince's fondness for the hound; note also the hound's appearance; the search; the connection between the hound's dying yell and the child's cry; the body of the wolf; the prince's remorse.

In narrating the life of an individual, the pupil will give the facts of his early life, education or training, his travels or struggles, his achievements or writings, etc., the close of his career. He will select only the important things, and write them in order of time. He will devote a paragraph to each point of special interest, and will close that paragraph when the items of interest are embodied in it; and so with the next paragraph; or after the introduction, the paragraphs may be arranged according to topics. When the pupil wishes to tell about an adventure he had in a thunder-storm when going to school, he may commence with the getting

ready, and tell about meeting his companions on the way; but something should lead up to and prepare for the main event, the storm. If he stated, for example, in the first sentence, that the clouds were black, then the mind of the reader would be prepared for the storm.

The pupils should look up articles, in the daily papers or in the Supplementary Readers, on some well-known poet or famous inventor, and write for the class the important facts, the purpose being to give practice in selecting and arranging these and in omitting unimportant details.

To tell a personal incident well the pupils should tell what the hearers ought to know, after making clear the time, the place, the main persons concerned. The event or the climax of the story should not be too long delayed.

LESSON ON EXAMINATION OF A PARAGRAPH OF NARRATIVE

1. The morning of the battle broke with storm and rain, lightning and thunder,—a fitting prelude for a day of blood. 2. It was not until five in the afternoon that the cavalry of France, under Count Alençon, with a band of Genoese cross-bow men, advanced to attack the English lines. 3. They were met by clouds of cloth-yard shafts from bows of English yew, and their ranks wavered. 4. Still the shower poured on; horses and men rolled on the earth, and the cavalry retired in confusion. 5. The men-at-arms now engaged; the second line advanced,—France and England were locked in a deadly struggle. 6. Edward, who watched the fight from a windmill, felt so sure of victory that he refused to send aid to the Prince of Wales, a lad of fifteen, who was sorely pressed in the front of the battle. 7. "No!" said he, "Let the boy win his spurs; his shall be the glory of the day." 8. In vain the French King tried to pierce the line of archers who stood between him and his routed horsemen: his bravest knights fell fast around him; the horse he rode was killed,—there was no hope but in flight. 9. Eleven princes, twelve hundred knights, and thirty thousand common soldiers are said to have fallen in the battle and the carnage of the next day.

What is the paragraph about? A battle.
Where in the paragraph are we told this first? By what word or words?
What does the first sentence tell about the battle? The events just before it.
What does the second sentence tell us? Its commencement.
What does the third, the fourth, the fifth, the sixth, tell us?
What does the seventh tell us? Its close.
The eighth? Its result.
What does the ninth tell us?
Has the writer followed any plan then, in telling of this battle?
Yes, the events are in the successive order of their occurrence.
Could any sentence be displaced with advantage? Why not?

Things to be Noted

1. The sentences bear on one subject. (Unity)
2. That subject is mentioned in sentence 1. (Topic Sentence)
3. The details are arranged in proper order; and each sentence grows out of, or is suggested by, something in the preceding. (Coherence)
4. In sentence 8 the general results are given—followed by particulars in 9.
5. *They,* in sentence 3, carries the reader back for its explanation *to cavalry* and *cross-bow men* in the preceding sentence. *The shower,* in sentence 4, refers to clouds of cloth-yard shafts in the preceding sentence. *The boy,* in sentence 7, means the Prince of Wales, already mentioned in sentence 6.

A NARRATIVE LETTER FROM A SCHOOL-BOY TO HIS FATHER

(Constructed according to the plan discovered in examining the type narrative paragraph studied previously.)

My dear Father:

I write to tell you of a railway accident that happened near our school the other day.

As you know, there is a slight grade in the track to the south of the town, and below this grade is a switch leading from the main track to a siding, at the end of which is the turn-table and roundhouse. Above the switch yesterday forenoon was a long row of heavy freight cars with brakes tightly set at intervals to hold them in their places. On the siding facing these cars stood old engine No. 106, quietly steaming up ready for some shunting work that had soon to be done. All at once a coupling broke near the middle of this train and about half of the cars started to move down the grade. The switch was set for the siding, and the cars, gathering speed as they went, bore straight down on the engine. We boys, let out for recess, seeing what was happening, watched the result with our hearts in our mouths. Seeing his danger, the engineer, with admirable presence of mind, started his engine towards the oncoming cars, rapidly at first, but slowing down as he neared them, he backed slightly before meeting them, to lessen the shock of contact, and then crowded on full steam ahead to try to check their motion. The strength of the engine, however, was not equal to the task. It was borne gradually backwards, with sparks of fire streaming from the wheels as they slipped on the rails, right up to the pit of the turn-table. The end of its tender, dropping into the pit, stuck there, forming a resistance block to any further motion. The huge engine, still crowded from the front, and unable to move backwards any further, reared itself high in the air, and threatened to topple over with its crew, into the pit. Luckily, however, the cars stopped before it did so, and the weight of the nearly upended engine forced it to settle back again almost, though not quite, in its place on the rails. Old Andrew Latimer, the engineer, who had acted so pluckily, sat beside the track, grumbling audibly at his bad luck, and scarcely noticed our cheers as we hurried back, at the sound of the school bell.

With kind regards to all at home, I remain,

Your loving son,

William Hewson.

Jas. Hewson, Esq.,
Hallswell, Ont.

DESCRIPTION

In describing or picturing, the writer must first have the vision himself, then try to make his readers see what he has seen. Before he speaks or writes he should be able to see clearly from a fixed point the general outline of what he is describing. He must endeavour to hold the outstanding features of the view before him, and must present the details in proper order. Both the general outline and the details should be presented in proper descriptive words and phrases.

Description of Places

With the foregoing points in mind the class might study the following passage, describing an island and a cottage:

I well remember my first sight of White Island, where we took up our abode on leaving the mainland.

It was at sunset that we were set ashore on that loneliest, lovely rock, where the lighthouse looked down on us like some tall, black-capped giant, and filled me with awe and wonder. At its base a few goats were grouped on the rock, standing out dark

against the red sky as I looked up at them. The stars were beginning to twinkle; the wind blew cold, charged with the sea's sweetness; the sound of many waters half bewildered me. Some one began to light the lamps in the tower. Rich red and golden, they swung round in mid-air; everything was strange and fascinating and new.

We entered the quaint little old stone cottage that was for six years our home. How curious it seemed, with its low, white-washed ceiling, and deep window-seats, showing the great thickness of the walls made to withstand the breakers, with whose force we soon grew acquainted! A blissful home the little house became to the children who entered it that quiet evening and slept for the first time lulled by the murmur of the encircling sea.

In the same manner try to describe an old mill, a beautiful lake in the morning, a river scene in mid-day, a large forest, a fishpond, a crowded street or train, a wooded island in a little lake with high shores, a farmhouse from the road, a room as seen through a partly open door.

It is not so much the completeness of the description that vivifies, as the touching of the important points of the picture formed in the mind, the salient features, in true colours. For example:

But suddenly the doe started, head erect, eyes dilated, a tremor in her limbs.—p. 153, Third Reader.

Description of Persons

The following is a good description of three girls, by Louisa M. Alcott:

Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, grey eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled into a net to be out of her way. Round shoulders had Jo, big hands and feet, a fly-away look on her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.

Elizabeth—or Beth, as every one called her—was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom disturbed. Her father called her "Little Tranquillity," and the name suited her excellently.

Amy, though the youngest, was a most important person—in her own opinion at least. A regular snow-maiden, with blue eyes, and yellow hair curling on her shoulders, pale and slender, and always carrying herself like a young lady mindful of her manners.

The pupils should try to describe so clearly or vividly the form and features of some one well known to the class that, without mentioning the name, the class may be able to tell what person has been described.

Some pupils may be able to write a description of the voice, gait, manner, or main characteristics, of another well-known person, so that the other pupils can tell to whom they refer.

Irving describes Ichabod Crane in this way:

The cognomen (name) of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together.

His head was small, and flat at top, with huge ears, large green, glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew.

To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for some scarecrow eloped from a cornfield.

He begins with a general statement that Ichabod Crane was not unlike a crane. He then follows this up with particulars which would be expected in describing a crane—tall, long arms, etc. Then the head, ears, eyes, nose are described; and in the last paragraph he concludes his description by comparing him to a scarecrow.

Description of Birds

In describing a bird the following points should come after the statement of the general impression of its appearance:

Size—length from head to tip of tail
Colour—back, under parts, head, and sides
Beak—shape, length, thickness
Legs and feet—length of legs, number of toes
Movements—in walking, in flying
Food—how secured, material
Nest—where and how built
Young—number, how cared for
Voice—singing notes or chirping
Disposition—cheery or sad, cruel or affectionate

Let the American Goldfinch tell his story in this way: I am a small bird. My wings and the crown of my head are black, but my back, etc.—

Describe a bobolink, a bronze-grackle, song-sparrow, bluejay.

Describe a caterpillar, an insect, a cocoon.

Description of Common Objects

Perhaps the most difficult task in descriptive composition is to describe clearly a common object such as a cent, a postage stamp, a pin, a match, a cup or a saucer, a spoon, a knife or a fork.

It is not, in this case, a description of the vision or picture formed in the mind, that is required, but a description of the object itself as it really exists before the pupil. In this work the writer must assume that his readers have never seen or heard of the object he is describing. He must therefore begin with the general material of which it is made; this will be followed by its shape, size, colour, and then the more minute details, as in the following example:

A pin is a small cylindrical piece of wire, usually brass, an inch or more in length, and about one thirty-second of an inch in diameter. One end is sharp; the other is a blunt head, solid and circular, about one sixteenth of an inch in diameter. This brass wire is generally tinned to the required colour. Pins are made by machinery which not only manufactures these articles complete from the wire, but also sticks them in the papers.

Descriptive Words

Notice the forms of descriptive words that indicate qualities:

manly, courageous, truthful, honourable, courteous, heroic, fearless, daring, unselfish, unjust, faithful, Christian, unworthy, etc.;

and also words that are names of qualities:

uprightness, temperance, nobility, heroism, politeness, patience, sincerity, justice.

Note also that some descriptive words have a comparative force:

glassy, starry, boyish, queenly, triangular, egg-shaped, rosy, sunny, heroic, princely, pea-green, childlike.

Comparison and Contrast

Sometimes we can strengthen our statements and make them more clearly understood by means of comparisons. A comparison may take the form of a simile, in which the point of similarity is stated, as, for example:

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day.

Or it may take the form of a metaphor, in which the point of similarity is implied, as, for example:

He is a lion in strength.

In the case of the simile the words *like* and *as* are the chief words used to express resemblance. For example, the sentence:

He shall be like a tree set by a river,

shows the comparison between the prosperous man and the flourishing tree. In the sentence:

The news came as a bolt from the blue sky,

we compare the unexpected news to a flash of lightning when there are no signs of a coming storm. In the case of the metaphor, however, the comparison is expressed without using *like* or *as*. The following lines contain both a metaphor and a simile, and the difference between the two figures may be readily seen:

Hearty and hale was he, an oak that is covered with snow-flakes;
White as the snow were his locks and his cheeks as brown as the oak leaves.

Comparing objects in this way by means of similes and metaphors, serves not only to make the idea more clear, but also, in most cases, to make the description more vivid. For example, the sentences:

The pupils poured out of the school;
The little girl flew from the house;
Down the slide like a meteor flew the sleigh;

are much more expressive than:

They ran out of school.
She hurried out of the house.
The sleigh ran rapidly down the slide.

A contrast is often expressed in the form of a compound sentence, for example:

The girl was tall and thin; the boy, short and stout;
He was rich, yet for our sakes he became poor;
The valleys were fertile; but the mountains, rocky and barren.

Compare a dog and a fox, a goose and a duck, a boat and a canoe, an orange and a lemon, giving points of resemblance, then points of difference.

Comparison and contrast are sometimes used throughout a composition. Examine closely with the class the following selection and note how the author makes comparisons, and how he contrasts the conditions and manners of settling on the land in the north of Scotland and in Bohemia:

One clear, cold morning, about the first of September, I took a train at Bonar Bridge, in the north of Scotland, southward bound. There was a cold wind blowing, and Bonar Bridge is about the latitude of northern Labrador.

I spent the next four or five hours looking out of a car window across the bleak, brown moors, studying the flocks of sheep and the little thatch-roofed cottages clinging to the lonesome hillsides.

Three days later I was in a beautiful mountain region on my way to Prague, the capital of Bohemia.

In many ways, conditions in the farming regions of Bohemia are quite as primitive as they are among the crofters of northern Scotland.

There are a larger number of small farmers owning their land in Bohemia than there are in Scotland, but the Scottish crofter (renter), although he remains a tenant on a large estate, has, at the present time, a more secure position on the soil than the man who rents his land in Bohemia.

In other respects, the Scotch Highlanders, whose country I had just left, and the Bohemians, whose country I was just entering, are, I should say, about as different as one could well imagine.

Among other things, I noticed that the farming people in this part of the world do not live apart, scattered about in the open country, as they do in Scotland and everywhere in America. On the contrary, the Bohemian farmers live huddled together in little villages, in the centre of the surrounding fields, from which they go out to their work in the morning, and to which they return in the evening.

In Europe, the northern people settle in widely scattered homesteads, while the southern people herd together in little villages, and each individual becomes, to a great extent, dependent upon the community and loses himself in the life about him. This accounts, in a large measure, for the difference in character of the northern and southern people. In the north, the people are more independent; in the south, they are more social. The northern people have more initiative; they are natural pioneers. The southern people are more docile, and get on better under the restraints and restrictions of city life.

EXPOSITION

Exposition, or explanation, in its simplest form, has for its purpose to make the reader or hearer understand clearly how a certain thing is made or how a certain action is performed. Suppose that the pupils are trying to make clear, "How to polish a pair of tan shoes." It is essential that the explanation should be clear even to one who has no previous knowledge of the process. The facts should be arranged in the most natural order, to give a clear and connected idea of the whole process:

1. Having the shoes and the necessary equipments and material on hand
2. Method of cleaning the shoes

3. Method of applying the polish
4. Method of polishing
5. Putting away materials.

Try to describe in an orderly manner: How to make a kite, a raft, a telephone; how to fly a kite, put up a tent; how to play a game, such as authors, blind man's buff, croquet, cricket, charades, hunt the slipper, etc.

In addition to the subjects indicated above, and those which will be suggested in the work for this Form in history, geography, literature, etc., there will be found in the Text-book in connection with each study abundant material from which selections can be made.

The following questions on literature, if the selections be not of too difficult a nature, will furnish subjects for composition:

1. Write notes explaining the significance of the following expressions—
2. Describe fully and picturesquely the scene presented to the imagination in the following passage—
3. Expand the expressions in the following to make clear the thought—
4. In the following, show clearly the meaning and force of the italicized words as used in this passage—
5. Express more fully the thought contained in the following words and phrases so as to show that you understand their value as used in this passage—
6. In simple prose, explain the meaning of the following—

Exactness of Expression

Write sentences that will make clear the exact meaning of each of the following words, or tell how the meaning of each differs from that of the others in its group:

Take, seize, grasp; high, lofty, tall; small, petty, tiny; said, replied, retorted; purpose, design, intention; house, residence, home, dwelling; displease, annoy, madden, exasperate; glad, happy, joyful, pleased; try, endeavour, attempt, undertake; smell, odor, fragrance, aroma; look, osberve, gaze, glower; council, counsel; choice, alternative.

Review

THE PARAGRAPH

The Paragraph is discussed briefly in the Text-book, pp. 15, 16, 93, 100, 116, 135.

When a writer wishes to express a complete thought, one sentence is seldom sufficient; a group of sentences may be necessary to make clear even a single point with any degree of fulness.

A story is made up of one or more such units or successive parts, usually in three divisions, as:

1. Circumstances, or beginning
2. Main events, or middle
3. Consequences, or end.

A paragraph is, then, a group of sentences in which a single topic or a division of a larger topic or theme is developed.

It will be difficult for the pupil to understand the nature of the paragraph unless the whole story be first mapped out in his mind, and its divisions noted. For example, the story of "The Lion and the Mouse", p. 5 of the Text-book, is intended to show that kindness can be returned by little creatures. In planning this story the author conceives of two situations, the mouse's and the lion's:

1. The mouse caught and allowed to go
2. The lion caught and freed.

The first paragraph contains such sentences or statements as are connected with, and emphasize, the mouse's condition and what he said. The second paragraph contains such sentences as call attention to the lion's condition and what he said. These paragraphs are of similar construction, and each paragraph deals with a separate division of the story.

Constant reference to good models is desirable to make clear and firm the impression of the plan of structure. See stories in Text-book, pp. 31, 60, 75, 102, 116, 163.

The single paragraph is the form of Composition which enters most largely into the daily school work. The story of "Una and the Lion," p. 116 of the Text-book, will serve to exemplify the important principles of paragraph structure. The first sentence, it will be seen, introduces the topic, or subject of the paragraph, and it is therefore known as the topic sentence. When the pupils have examined the remainder of the paragraph they will see that all the sentences relate to the main topic, and that the law of unity is observed. In testing the unity of the paragraph the teacher may ask the pupils to suggest the divisions, as indicated above:

1. The circumstances, or beginning, which extends to, *It happened just as she lay down.*
2. The main event, or middle, closing with, *For beauty and truth have power over all.*
3. The consequence or end.

If now the paragraph is tested for the law of coherence, (see Text-book p. 187) the class will readily see that each sentence in the group leads up to the next. In the first sentence after *lost her way* note how naturally the word *wandered* follows; and after *grew tired,* the words *lay down, loosened, shone,* in their order. The attention of the class may now be directed to the art of the author in connecting the next sentence (*just as she lay down*) and introducing the lion (*lion rushed suddenly*). The natural connection of the next sentences in order, (*was hungry, caught sight of Una, made for her*) requires no comment. The next sentence also grows out of the preceding and the author has already led up to this and prepared the mind of the reader for this sudden touching of the lion's heart, by having mentioned farther back the brightness and the loveliness of Una's face, making sunshine in the shade. In the two sentences following we have the outcome of the sudden change of feeling. These sentences, *turned to pity, licked her weary feet tenderly, have power over all* are in striking contrast to *rushed suddenly, seeking his wild prey, caught sight of, made for her greedily,* and yet they are closely connected with, and grow naturally out of, the preceding sentence. The sentences expressing Una's tears of gratitude, and the lion's devotion, give the consequences of the main event, and are closely linked together. The pupils will notice how the writer emphasizes *Beauty and truth have power*

over all (the sentence that summarizes the teaching) by heaping up, in the last three sentences, details or instances of the lion's constancy and faithfulness.

As a result of the foregoing analysis the pupils will also see that the law of emphasis, or proportion, has been observed. The important details have been given sufficient prominence and none of the unimportant details have been over-emphasized.

THE WHOLE COMPOSITION

If now, the pupils are asked to make a study of a whole composition consisting of several paragraphs, they will readily see that the principles of paragraph structure apply also to the structure of the composition as a whole. "The Pied Piper of Hamelin," Text-book, pp. 163-4, is composed of four paragraphs and will serve as a good example for study.

Ask the pupils to examine each paragraph, state its subject, point out the topic sentence, and show how the ideas are arranged. A black-board analysis should be made, showing the plan of the story as follows:

Paragraph 1. The Plague of Rats:
- (*a*) The rats in Hamelin
- (*b*) What they did
- (*c*) The effect on the people.

Paragraph 2. The Piper's Proposal:
- (*a*) The piper's arrival
- (*b*) His appearance
- (*c*) His proposal accepted.

Paragraph 3. The Effect of the Piper's Music:
- (*a*) He begins to play
- (*b*) The rats follow him
- (*c*) The people rejoice
- (*d*) The mayor's ingratitude.

Paragraph 4. The Piper's Revenge:
- (*a*) The second tune
- (*b*) Its effect on the children
- (*c*) Their disappearance.

When this plan is examined the pupils will readily see:

1. That the first paragraph serves as an introductory, or topic, paragraph for the whole story.

2. That the details in the several paragraphs all have a direct bearing upon the story; or, in other words, that the law of unity is observed.

3. That the incidents follow one another in the order of their occurrence and that the relation between the various incidents is clearly shown; or, in other words, that the law of coherence is observed.

4. That the important ideas are properly emphasized throughout the story; or, in other words, that the law of emphasis, or proportion, is observed.

The study of "The Pied Piper of Hamelin" may be followed by the study of "Gellert," p. 94 of the Text-book. Make an analysis of the story, showing the subject of each paragraph, and the sub-headings. Note especially the transition from paragraph to paragraph. The pupils may think that there is a lack of unity in the third paragraph and may ask if a short closing paragraph could not be made. If so, they may discuss where it should begin.

EFFECTIVE ARRANGEMENT

On the most effective arrangement of words, read pp. 76 II, 1, Text-book, and Manual p. 8. Special attention should be given to the effective arrangement of words, phrases, and clauses in sentences, and of sentences in paragraphs. (The proper arrangement or order of the sentences has much to do with the clearness of the paragraph.)

Not only should words, phrases, clauses, and sentences, be properly arranged in order, for effect, but the material should be arranged as introductory paragraph, main paragraphs, and concluding paragraph. The introduction should give the setting and all explanations necessary to the clear understanding of the main paragraphs and of the writer's purpose (topic). The main paragraphs should state the facts in proper order. The conclusion is often used to complete or close the composition, and to sum up or emphasize the main points.

As already stated, all the paragraphs must bear directly on the subject of the whole composition. (Unity) Each paragraph should grow out of the paragraph preceding and should naturally lead up to, and be clearly connected with, the next paragraph (Coherence); but in addition to this, each paragraph should be presented to the reader's attention at a length proportionate to its importance, as a part of the subject (emphasis or proportion).

For the expansion of outlines of a paragraph, chapter, or composition, by adding details, see Text-book, pp. 61, 82, 83, and the accompanying exercises.

CRITICISM OF A COMPOSITION

After writing a composition of one or more paragraphs, ask these questions:

1. What is the composition about? See that the title clearly indicates the subject.

2. Does each paragraph, if there are more than one, bear directly on this subject, making the treatment of it fuller or clearer? Are any other paragraphs necessary in order to make clear all that should be said?

3. What division of the subject does the first paragraph deal with?

4. Is this clearly shown in the topic sentence and throughout the paragraph?

5. Are the sentences all closely connected with the topic of the paragraph?

6. Are the sentences arranged in the order in which the events or actions took place or in the best order for clear description or explanation?

7. Does each sentence naturally lead to the next? Are the sentences clearly linked together in a natural order?

8. Is the thought in each sentence clearly stated?

9. Has the subject in each paragraph been fully treated?

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